

HOUSE & GARDEN

A Condé Nast Publication

McPhail



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Eight bells sound his daily festival . . . the whistle booms . . . the lifted sextant glitters on the bridge. And so, with games and ancient mysteries, far-darting Apollo is adored. Votaries wrapped in steamer rugs lift up their faces to the Great God Tan. Prodigies of skill are performed at deck-tennis and shuffleboard. Everything glistens, everything glows with light.


An ancient fabulist once wrote: *Nothing is more useful than the sun and salt.* Certainly nothing is more healthful than the sunshine and salt-sea-air, so attractively


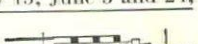
available on a French Line crossing. Sun-decks are unencumbered by ventilators, hatch covers, winches, or other gear. Experienced stewards (who speak English, of course) are at hand to help with trap-shooting, archery, horse racing, and tennis tournaments. Every opportunity is offered for working up a whale of an appetite for that world-famous French Line cooking.

Children find the facilities for play most intriguing on France-Afloat. They have a special dining-room, a nursery, and all kinds of amusing entertainment

(facts which cheer the heart of every parent). And the Scotty or the Peke need not be left at home, for the French Line is well known for its care of household pets. . . .

All of which (rather obviously) builds up the suggestion that, when you cross the Atlantic this summer, you go via the French Line. Any travel agent will be glad to help you (without charge) in making your plans. French Line, 19 State Street, New York.

French Line 

 ILE DE FRANCE, May 27, June 17, July 7 • PARIS, May 19, June 10, July 1 and 21 • CHAMPLAIN  May 13, June 3 and 24, July 15 • LAFAYETTE, May 6, June 8, July 1 and 26 • DE GRASSE, June 20, July 12 • ROCHAMBEAU, May 16, June 22, July 25

Your hair may
be lovely..

Your gown
perfect..

Your complexion
flawless..

BUT....



...how's your breath today?

Don't be a nuisance and offend others. Keep your breath sweet with Listerine.

At this very moment, your breath could be bad *and you wouldn't know it*. That's the insidious thing about halitosis.

Moreover, the chances are ten to one that it is bad. The causes of halitosis are so many and of such common occurrence that everyone is a victim at some time or another.

If your tooth brush left a few tiny food particles to ferment on teeth or gums, halitosis is undoubtedly present. Fermentation causes odors. So do de-



before all engagements

caying teeth, artificial plates, leaky fillings. Also overindulgence in eating or drinking. And, of course, simple infections of the mouth, nose, and throat.

The moment you use Listerine, it halts fermentation, resists decay, checks infection. Odors disappear like magic. Your mouth is clean and fresh. Your breath becomes sweet, normal, agreeable. *It cannot offend.*

Don't expect quick or lasting de-

odorizing effect from ordinary mouth washes sold at so-called bargain prices. Repeated tests have shown that they fail to hide in 12 hours, odors that Listerine conquers instantly.

Keep Listerine handy in home and office. Use it every night and morning, and between times before meeting others. It is an investment in popularity. Lambert Pharmacal Company, St. Louis, Mo.

LISTERINE *instantly ends halitosis*

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North German Lloyd. Apply to C. H. Walden, General Passenger Agent, 620 So. Hill St. Tel. Madison 2681, or your local agent.

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DISTRICT OF COLUMBIA

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NEW YORK (Cont.)

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French Line. For rates, reservations, information, call or write French Line, Furness Bldg., Halifax, Canada.

Montreal, Quebec

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French Line. For rates, reservations, information, call or write Antonio Labelle, G.P.A., 1196 Phillips Place, Marquette 2361.

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Cunard Line. For rates, reservations, information, call or write S. Barrow, 67 St. Peters Street, Quebec 2-0592.

Toronto, Ontario

Cunard Line. For rates, reservations, information, call or write G. W. Wildblood, Bay & Wellington Streets, Elgin 3471.

French Line. For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, W., Elgin 1282.

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French Line. For rates, reservations, information, call or write French Line, 966 W. Hastings Street, Seymour 5380.

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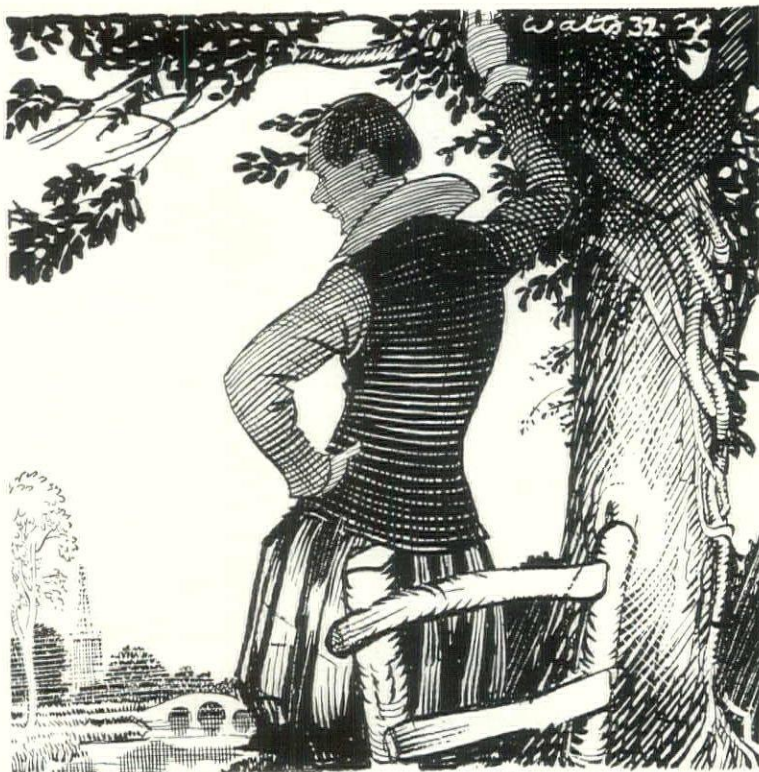
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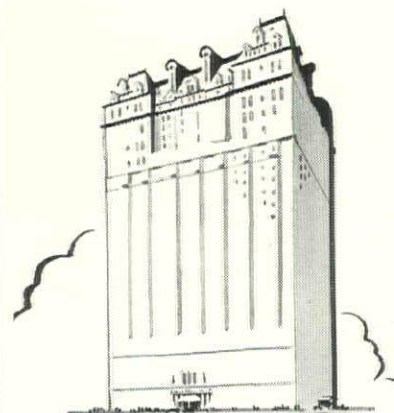
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OF GREAT BRITAIN

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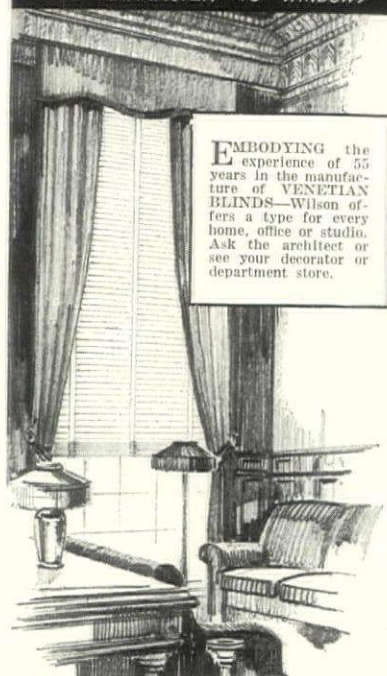
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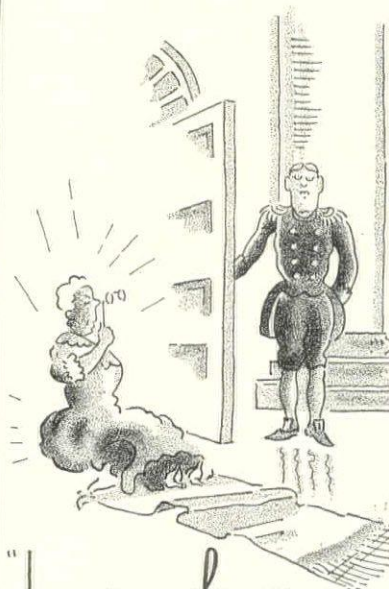
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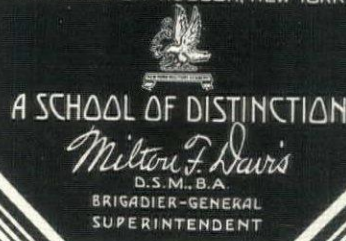
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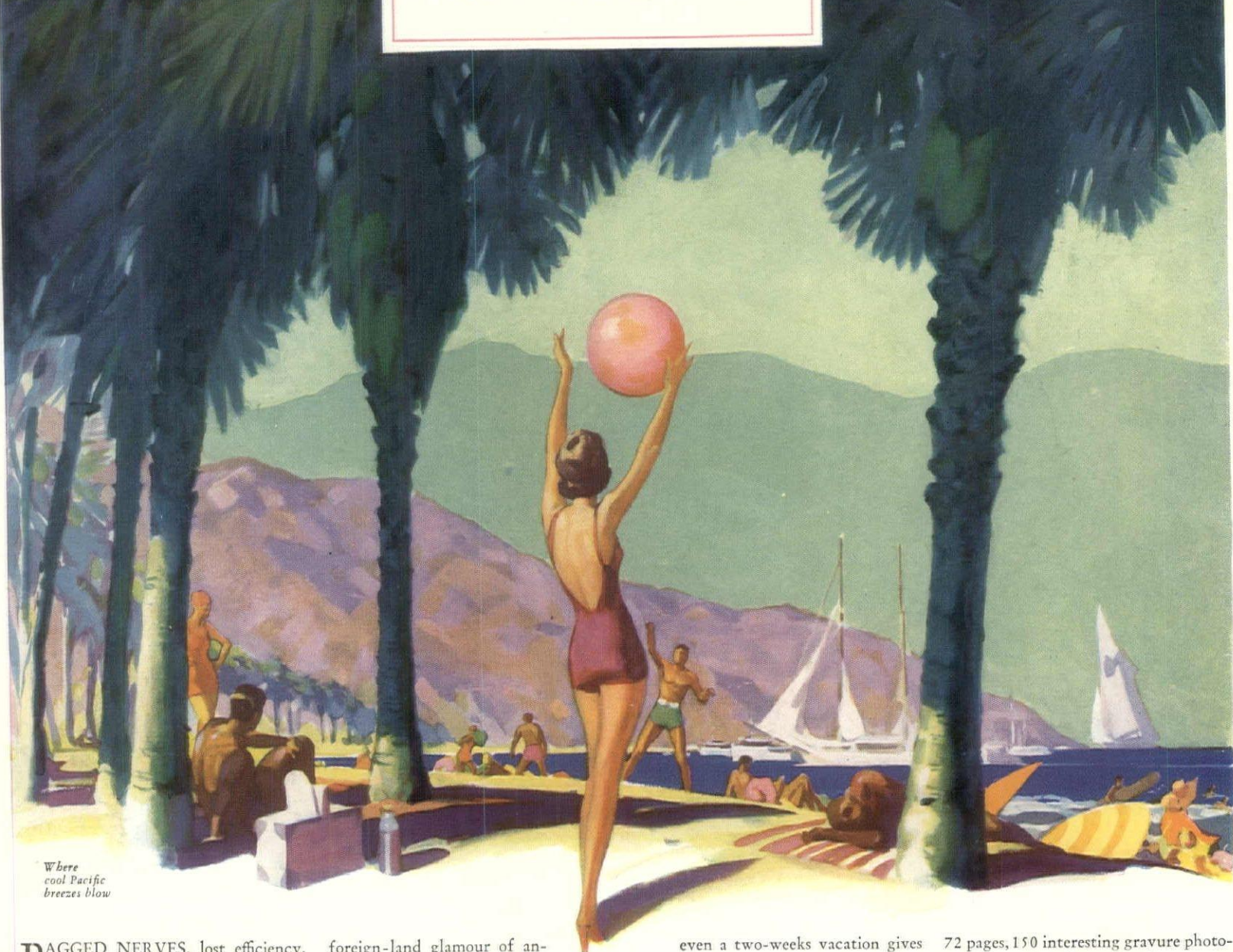
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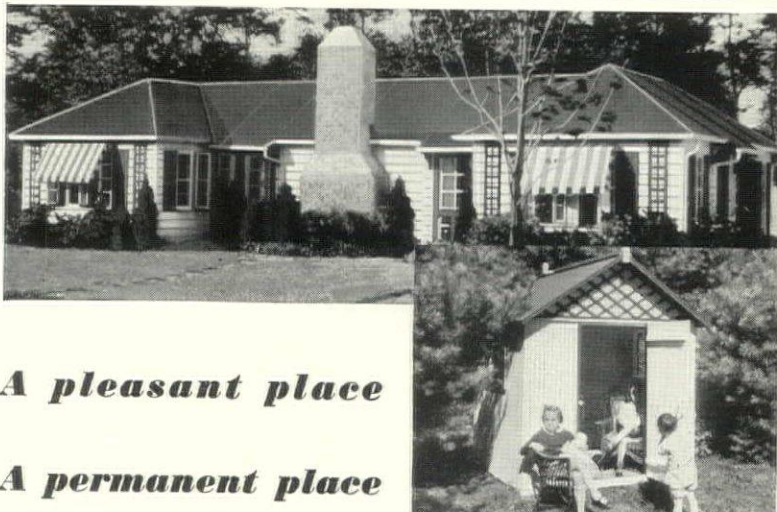
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Reader questions and our answers

• How often should a Schnauzer be bathed? Ours is constantly in and out of the house, and so must be kept reasonably clean, but at the cost of washing him a couple of times a week, as we do, this is a good deal of a luxury. G. M.

• It is perfectly possible to keep a dog clean and odorless without bathing him more than once a month, provided he is given a thorough brushing every day. Use a brush that gets well down into the coat, ply it earnestly for ten or fifteen minutes, and you will be surprised how clean and healthy you can keep the coat and skin.

As a matter of fact, frequent washing is harmful to a dog's coat, rather than otherwise. The action of soap and water removes much of the natural oil in the hair and tends to produce a dry, brittle coat.

• I have often seen a puppy described as "eligible for registration." Can you tell me just what this means, and why it seems to be considered such an important point?

N. E. S.

• The phrase in question means that the pup can be registered under his breed in the records of the American Kennel Club, the

official canine "Who's Who" in this country. In order to be eligible it is necessary that both his parents shall themselves have been registered prior to the date when application for him is made.

Registration in the A. K. C. is official proof that a dog is of pure breed. This naturally enhances his value.

• I have just come into possession of a ten-week-old Wire-haired Terrier and have been advised to feed him four times a day. Is this correct, and if so, how long must I keep up such frequent meals? J. McM.

• Yes, every puppy of this age should receive at least four daily meals, each of moderate size. This is much better than giving him two or three larger ones which are likely to distend his stomach unduly.

Individual cases vary, of course, but as a general rule the following frequency schedule is advisable: From six weeks to four months, four meals daily; from four to ten months, three meals; from ten to eighteen months, two meals. Some dogs over a year and a half old do best on two daily meals—a light one in the morning, and a heavier one at night. For many, though, a single meal a day is better policy.



Ch. Hetherington Foxhunter

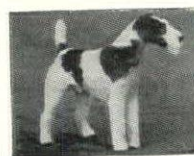
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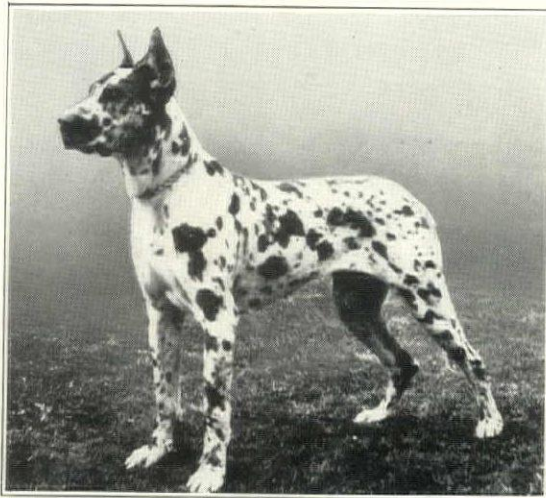
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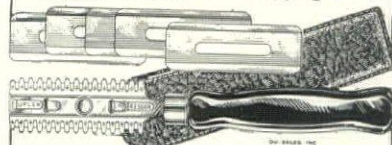
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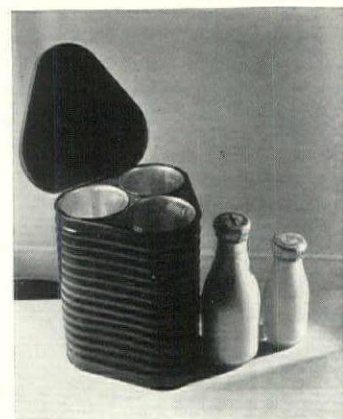


HABITUAL picnickers take note of the featherweight valise for out-of-doors activities, below, woven of raffia. Bright blue, orange, green and white, it has a delightfully festive, country air about it. Inside is a service for six, quart thermos, three aluminum food containers, salt and pepper shaker, and raffia box for sandwiches. Dishes and cups are orange beetleware. \$35. Alice Marks, 19 E. 52 St., New York

TO ENCOURAGE good posture in flowers that stand in shallow bowls I recommend the tall, pliable lead holder, at right in the foreground above. Fashioned in perfect imitation of plant leaves, painted green, it blends indistinguishably with the flower stems. Left of this is an adjustable, flat, lead holder, which fits into the top of tall vases like that in the background above. The latter is clear glass with swirl decoration in red, white or purple. 10" tall. \$2.50. Arden Studios, 460 Park Ave., N. Y. The holders are \$1.50 each; white pottery bowl, \$3.50. Gerard, Inc., 270 Park Ave., New York



Now milk bottles have their armored tanks to protect them against feline hijackers. Besides discouraging marauding cats, the metal container below likewise becomes, with lid closed, a thermos to guard the milk from the effects of heat or cold, from the time it is left on the back porch by the milkman till you put it in the refrigerator. Painted dark green. May be hung on wall if desired. \$2.50. Hammacher, Schlemmer, 145 E. 57 St., New York




THE young lady pictured above offers herself willingly as a sacrifice upon the horticultural altar—inviting the diligent gardener to use the raffia of which she is made to tie up his flowers. She hangs by the "hair" of her head to wheelbarrow or tool basket and the strands of raffia pull out easily one by one, as needed. In the pockets of her red, green or black and white checked gingham apron she carries wooden plant labels. Price, \$1.25. Lewis & Conger, 6th Ave., at 45 Street, New York



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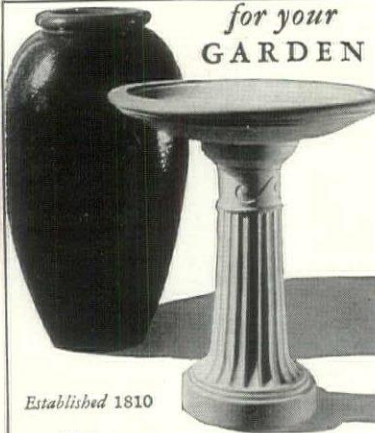
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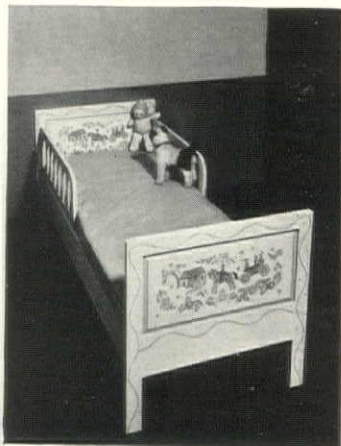
THE white pottery below manages to look sweet and summery without being insipid. The single, modern flower and border may be had in either rose or mauve. Prices per dozen; bouillon, \$18; luncheon plate, \$8.40; dinner, \$10.80; bread and butter plate, \$6; tea cups and demi-tasses, \$15 and \$12, respectively. Teapot, sugar and cream are \$3.50, .50, and \$3 respectively. Barbara Standish LeWald, 16 E. 52 N. Y.



GLASSES with handles are the new idea in cocktail drinking. The handles, made of nickel, are removable. The glass is heavy and durable. \$3 a dozen. Mitteldorfer Straus, 245-5th Avenue, New York. The booklet in the same illustration, titled "The Canape Parade," contains the grandest collection of recipes for tasty tidbits that ever made a successful party. 50c. Lewis & Conger, 6th Ave., at 45 St., N. Y.



QUITE the smartest, most unusual cutlery for informal modern tables that I have seen is illustrated above. The handles are bone—white with brown and beige tips, a color scheme that comes as a welcome change from the black and white combinations that have identified "l'art moderne" for so long. Large knife and fork, each \$20 a dozen; salad knife and fork, each \$18.50 a dozen; soup spoon, \$20, and demi-tasse spoon, \$13.50, a dozen. The good-looking hors d'œuvres dish of white pottery is \$3. All from Pitt Petri, Hotel Waldorf-Astoria, New York City



EVEN if a young he-man of almost five or six is a bit restless at night and does slip out of bed occasionally, you can't expect him to sleep in anything so "sissy" as a crib. The bed above is the bed for him. Not even the most masculine of tastes could object to the bit of low, protective fencing that covers the upper half. And of course when the occupant has reached the mature age of seven or so these sides can be removed entirely. The bed is painted white with gay, peasantry decorations. \$38, including spring. Childhood, Inc., 32 E. 65 St., N. Y.

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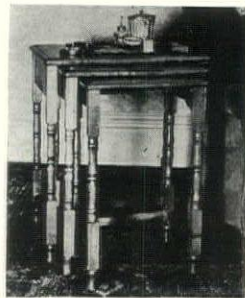
Bath Set \$13.75
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Whiskey or Liqueur \$3.50
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House & Garden's School Bureau recommends schools, not from hearsay, but from personal knowledge. Experienced members of our school staff visit not only the schools advertising in House & Garden, but as nearly all of the good schools in America as possible, and make confidential reports on them for our school files. That is why we are able to make conscientious and intelligent recommendations when our readers ask us "What school is best for my child?" HOUSE & GARDEN'S SCHOOL BUREAU, 1930 Graybar Building, Lexington at 43rd, New York City.

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H & G-5-83

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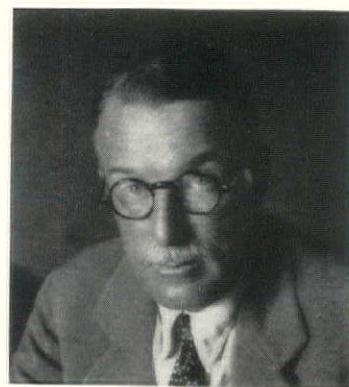
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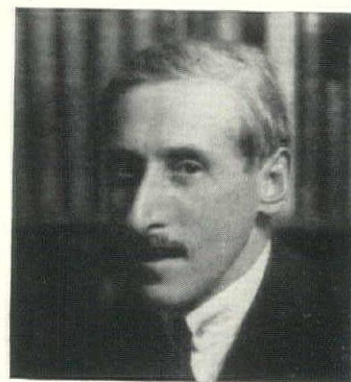
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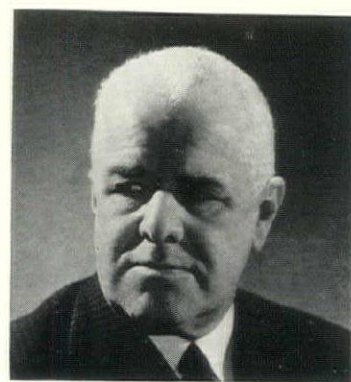
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To John Byers of Los Angeles belongs much of the credit for restoring to California the use of adobe brick and handmade floor and roof tiles. Mr. Byers' architectural work is almost entirely confined to the residential and he enjoys best the designing of ranch houses and groups



Karl Freund, who assisted in decorating the gay country house in this issue has been decorating interiors and gardens, and planning art exhibitions in New York since 1903. He is an associate of Averell House, a firm specializing in garden furniture, sculpture and ornaments



Noel Chamberlin, designer of the garden on pages 26 and 27, hails from Cape Cod and practices landscape architecture in New York City. He is a Fellow of the American Society of Landscape Architects and a Vice-President of the Architectural League of New York

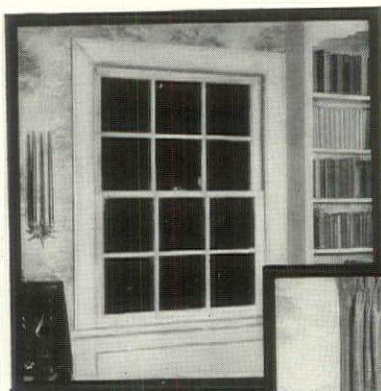
WHO IS WHO IN
HOUSE & GARDEN

It is amazing what Quaker Net Curtains do to windows

NOTICE these photographs—the bleakness of the bare window, the unfinished effect of the use of side drapes only, and finally the charm of Quaker Net Curtains from within and their dignity as seen from outside your home.

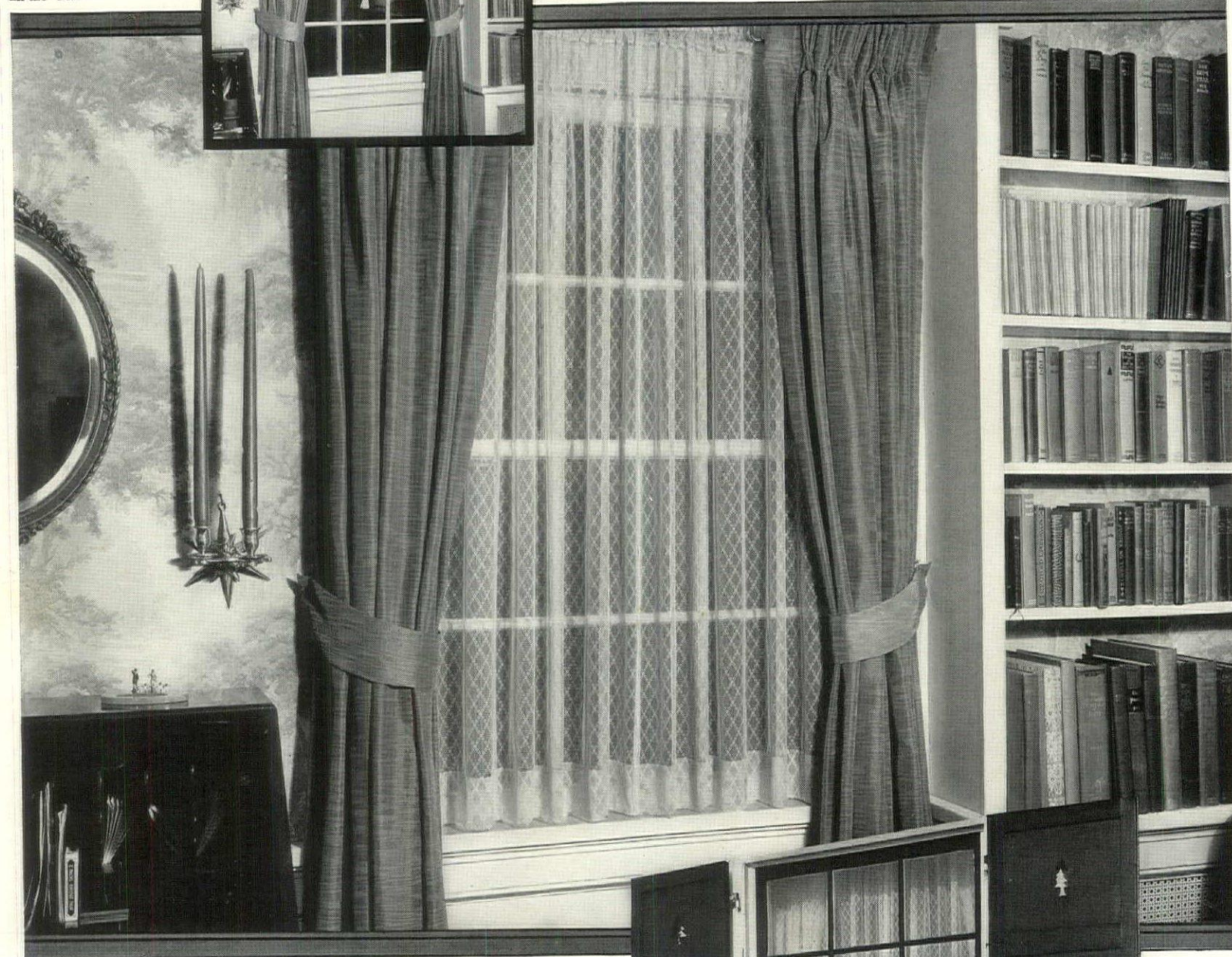
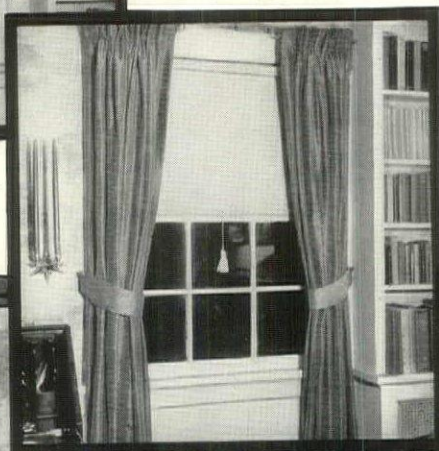
Quaker Curtains furnish that necessary film of lace demanded by today's decorative fashion. A variety of styles including "Country House" (illustrated), "Cordu Net", "Princess", "Facade" and countless style-endorsed designs.

Made of the finest yarn, easily laundered, they last for years. Quaker style-endorsed curtains are inexpensive, \$1.50 to \$10.00 a pair. See them at your favorite store. Send for the book described below.



ABOVE: Uncurtained — a "hole" in the wall of the house, black and ugly.

ON RIGHT: The side drapes frame the window but do not fill the "hole".



ABOVE: The sheer Quaker Net Curtain, through which one may see without being seen, completes the ensemble, serving as an attractive decoration and diffusing the light.

ON RIGHT: The Quaker Curtain harmonizes with architectural details and proclaims that people of good taste live within.

HAVE YOU A CURTAIN PROBLEM?

Send for this Book

Here is the first book ever published showing window problems as found in the best American homes and then photographs of the actual solution of these problems. Twenty-four pages of the most authoritative and useful information ever assembled and showing a variety of Quaker curtain styles. Sent postpaid for 10 cents, stamps or coin.

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THE BULLETIN BOARD

FOR POSTERITY. Leg-of-mutton sleeves and Victorian rooms are not the only signs of our harkening back to the romantic past. Noting the trend of the times and remembering one item that graced many a corner what-not, an enterprising firm has recently built up a little business that is probably the most sentimental known. They electroplate baby shoes.

GARDENERS AHoy! There's no doubt about it, each passing year sees America's contributions to horticultural literature rising to higher levels. No longer are the new books mere re-writes of others which have gone before. We have progressed to the fortunate state of having a whole fresh crop of gardening leaders who know their subjects and know how to present them in a wholly contemporary manner.

We are reminded of this welcome fact by the perusal of certain volumes newly come from the press: *Arranging Flowers Throughout the Year*, by Mesdames Katharine T. Cary and Nellie D. Merrell; Mrs. Walter R. Hines, *The Arrangement of Flowers*, and Helen Morgenthau Fox's, *Gardening With Herbs*. Here is a trio of books which may well exemplify our New Deal in horticultural writings. With full confidence we commend them to America's gardening fraternity for their vigor, clarity and engaging freshness.

BUY A BOOK. Under the auspices of The Architects' Emergency Relief Committee, unemployed architects and draftsmen have been at work making measured drawings of old Georgian houses. The Committee is now printing a book of these drawings, together with photographs, showing twenty-four of the most important American Georgian houses built prior to 1830, under the title, *Great Georgian Houses of America*. The price is \$15 and proceeds, of course, will go to this worthy charity. Orders should be sent to The Architects' Emergency Committee, 115 East 40th Street, New York.

APRIL AFTERNOON

The air is a floating scarf
of cool sunlight
and I walk as one in a dream
Down bright avenues of fragrant expectancy
Through which Spring is running to greet me
on sun-drenched feet.

—SYLVIA MEECH

TRADE JARGON. Especially in states that have no laws governing the practice of architecture is it sometimes difficult to differentiate between architects and practical builders. An amusing test is to bring up the subject of that series of moldings just below the roof of a structure. To a member of the building trades it is the cornish—the architect knows it as a cornice.

MICHIGAN BEAUTY WAY. Realizing that 78% of the travel on its roads is recreational, Michigan has undertaken an ambitious program for beautifying its highways. This program was developed by Martin Frissel in collaboration with J. Martin. This is gratifying news to House & Garden, since in 1930 Mr. Martin won the Condé Nast Traveling Fellowship from the Lake Forest Foundation for Architecture and Landscape Architecture.

THE CORMORANT

East of the Garden, a wild glen glimmers with
fox-gloves,

And there, through the heat of the day,

In a fern-shadowed elf-ring of sand, with pine-
logs round it,

Three bird-voiced children play;

With a palm to shelter their golden heads from
evil

When the noon-sun grows too strong;

*And in Orchard's cove, unwatched, there's a
cormorant diving*

All day long.

Long Years ago, from the coasts of my own far
childhood,

I watched him ride the wave,

And his way is no more changed than the wave's
own whisper,

Though a world has gone to the grave;

He swims the unwrinkled swell of the opaline
water

Like a small black pirate swan;

Then, quietly lifting a long sleek neck, dips over,
Slips under, and is gone.

And the bay is as bare as the unstained sky for
a minute;

But while you wonder and stare,

Though there's never a bubble to hint at the
place of his rising,

All at once, he is riding there.

With his long beak flicking a sliver of quick
cold silver

Shivering and alive to the light,

As he rode on the dawn-red seas before man
first sailed them,

And shall ride, after man's last night.

When the elf-ring under the palm is choked with
nettles,

And the golden heads are grey,

If they ever revisit the haunts of their own lost
childhood,

And return to Orchard's Bay,

They may watch him awhile, a small black
speck, and remember

How, once, I made them a song:

*In Orchard's cove, unwatched, there's a cor-
morant diving*

All day long.

—ALFRED NOYES

DAMASK, BEER AND BABIES. Sometimes ideas for this Bulletin Board come in so fast that we have to squeeze them into tight little paragraphs. That's why damask, beer and babies must all go under one head. And so to damask—

Just after the Civil War, when ladies of the South found their wardrobes completely empty, they still persisted in going to parties. Not to be outdone by circumstances, they took their old damask table cloths and made them into party dresses. Why, we wonder, isn't damask a good material today for such dresses?

The return of beer finds us facing a new situation. Hitherto men were the beer drinkers and they drank it out of all kinds of seidels and mugs. During the days of Prohibition, women invaded the speakeasy and are now accustomed to drinking with men. Stoneware seidels and mugs are too heavy for the dainty hands of ladies. Consequently, we hear that beer will now be drunk out of glasses.

And finally babies. The way of a judge at a flower show is beset with allurements and pitfalls. A friend of ours, as she stepped into the exhibition hall to judge, was approached by a smiling, maternal person who whispered in her ear, "Please give it to No. 4. She's going to have a baby."

TIME FOR PARTIES. Now is the time that all good men and women should come to the defense of parties. We need parties. Not big, elaborate parties. Not flowing bowls and groaning tables. Not even dress-up parties. These times demand that we get together with our friends, that we entertain, if even in the simplest style. One of these days we are going to invite our friends in for corn beef hash and lemon meringue pie.

LARKSPUR

It is dusk

and in my garden

a group of slim girls

in blue frocks

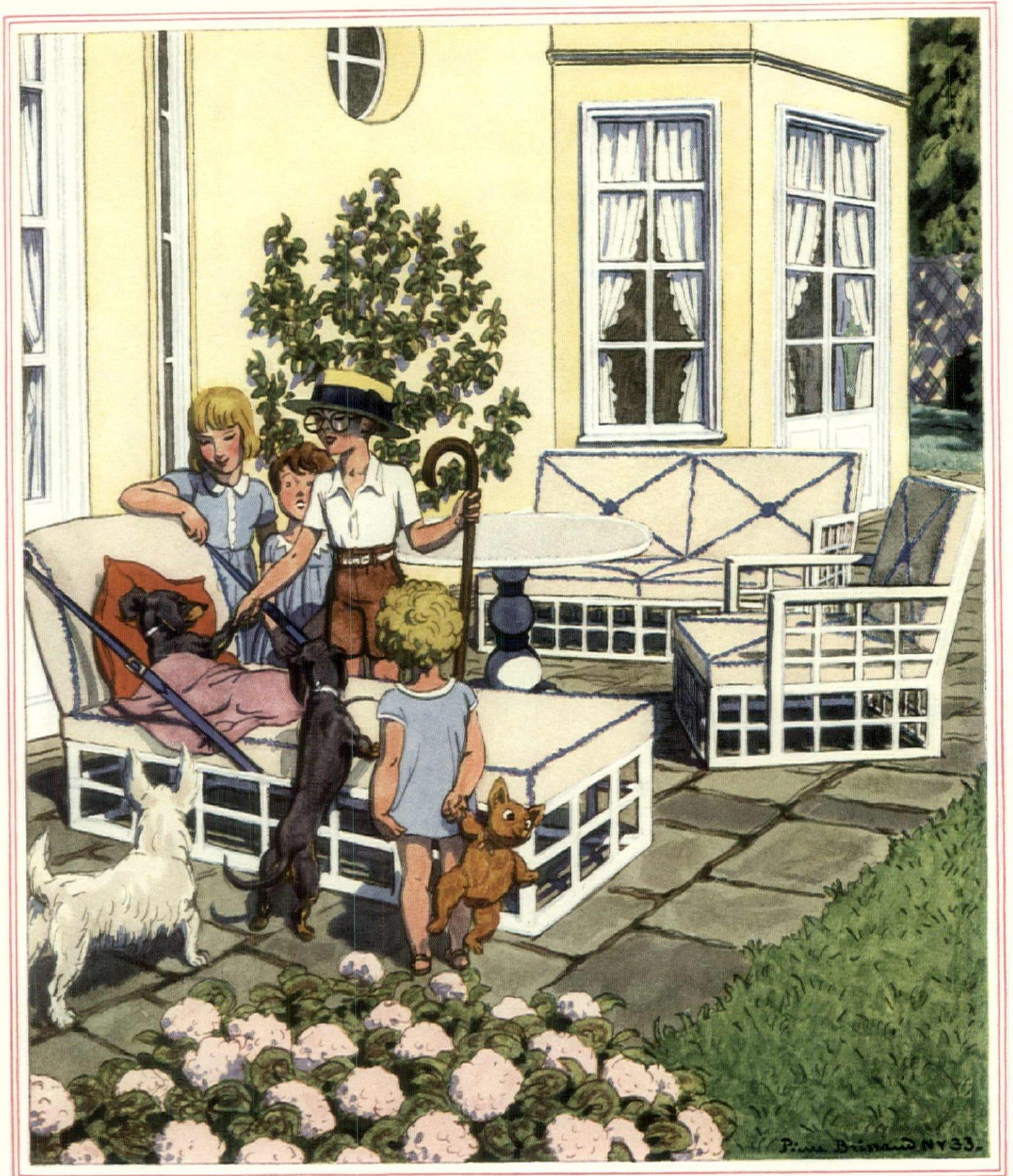
stand on tiptoe

reaching for the pale young moon.

—SYLVIA MEECH

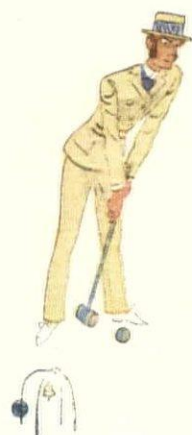
HANGING GARDENS. We seem to have gotten out of the custom of growing plants in boxes and pots suspended in mid-air. Our grandmothers delighted in them and garlanded their porches with hanging pots of Ferns and Begonias much as they draped their curtains indoors with heavy ball and tassel fringe. With the passing of this custom passed also the pots used for this purpose, those clay pots perforated with holes out of which wisps of greenery poked, the way a hairy mole—cherished as a mark of beauty—grows on a French peasant woman's cheek. There always seemed something mildly unnatural about these strange little hanging gardens; it is well that they have passed.

SAFETY IN ROCKERS. Some time soon we hope to find the courage to take the bit in our teeth, kick over the traces and have a rocking chair—a good, comfortable Boston rocker. Indeed, if we had our way, we'd chase out half the period junk with which houses are cluttered and assign at least one comfortable rocker to every room. And lest the fastidious should hold against them the only tenable objection one can have to a rocking chair—that you invariably stumble over their rockers in the dark—we would daub these rockers with phosphorescent paint.



Now it's the cool clear call of white

DAZZLING white rattan in a modern design of squares and rectangles, cushions with removable covers of coarse white linen piped in shaggy bright blue fringe, adjustable back on the chaise longue—these are exhilarating points in this new furniture, sketched so delightfully by Pierre Brissaud. The wooden table comes with a white or brilliant blue top. Colwell



Furnishing your own outdoors

By Margaret McElroy

LILACS—a high sky divinely blue—rose shears clip-clipping—velvet air—fragrance—June in a garden! It is afternoon. A tea table blooms invitingly under the Appletrees—a new tea table, an amazing tea table, made of sturdy wire, curlicued and looped. Near by are chairs and a small settee quite as entertaining. And because this is 1933 and the world entirely mad, this garden furniture harks back to the cheerful Nineties for its completely frivolous design. Yes, the newest, gayest outdoor pieces to greet the Spring are as Victorian as antimacassars or the corner whatnot. All twirls, curves and grace, this furniture has the further advantage of a Victorian color scheme of candy pink with wine red cushions. Or you may have it painted fresh Spring green with white cushions piped in green, or brilliant white with scarlet cushions. As the paint finish prevents rust, it can be left outdoors, the seats being covered in various waterproof materials.

The next theme in this Summer newsreel spotlights white. Yearn as you may for brilliant effects, white is again the prevailing color in outdoor furniture. White iron, white bamboo, reed and rattan, white painted wood, white wire, white cellophane—in short, the smartest color is lack of color. After all, what so cool, so dramatic for garden or terrace as white accented with scarlet, bright green, lemon yellow, brown or Mediterranean blue?

Bright minds have been working overtime on this white theme in Summer furniture. Leading the procession are new pieces of painted wood, a garden bench and chairs with backs carved in laurel sprays, graceful runs or curling dolphins, done in the baroque manner. Then there is a new Malacca set in Chinese Chippendale

design enameled dazzling white, with white permatex cushions piped in bright blue, that will add éclat to any terrace. If you hanker after a more modern treatment, look at the heavy rattan opposite, with its design of squares, its removable cushions in coarse white linen piped in bright blue cotton fringe.

White with brown accents, a favorite theme indoors, now enters the garden. White rattan, banded in brown, with cushions covered in dark brown rough weave material, is both distinguished and practical. Brown and beige is another favorite, particularly when bamboo stained a dark shiny brown has cushions covered in diagonally striped beige terry cloth. You can see a piece in this combination on the next page. Natural bamboo is as good as ever, and this season the strips of bamboo are placed close together, looking like a row of toy organ pipes.

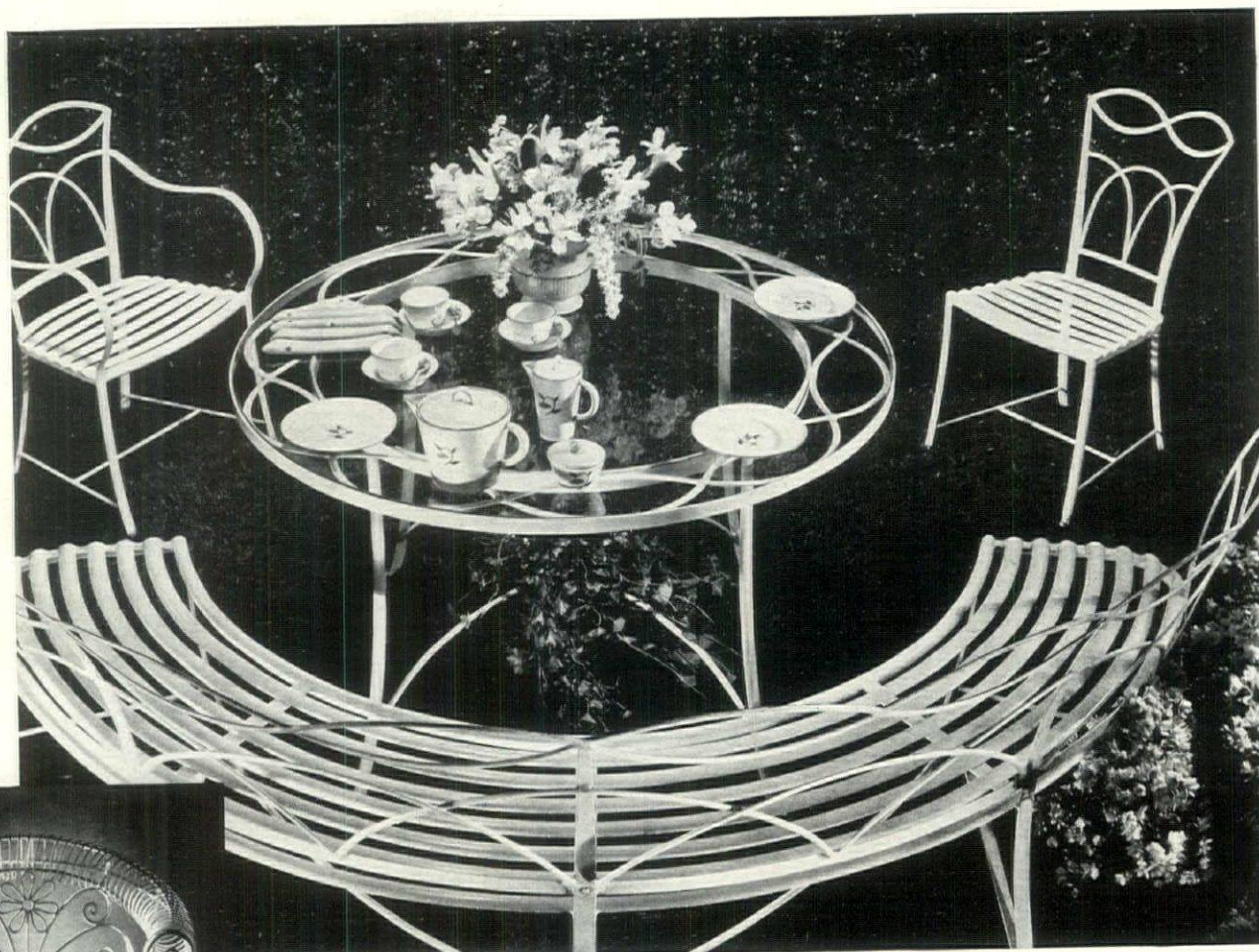
Good new designs in white painted metal abound. Most exciting is the copy of an 18th Century design shown on the next page—a semi-circular iron bench with chairs and a glass-topped table to match. Then there is a new set using the Directoire lyre motif, comprising chairs, bench and a large oval glass-topped table painted dirty white touched with gold, as well as a host of small occasional tables and inexpensive garden chairs covered in bright canvas.

As no Summer is complete without the nautical motif in fabrics, rugs or accessories, you can see a gay little chair with a simple white iron frame, the seat and back of scarlet canvas on which is stenciled a white anchor. A round white metal table accompanies this, and there is a fiber rug in rope and anchor design to carry the naval idea further.

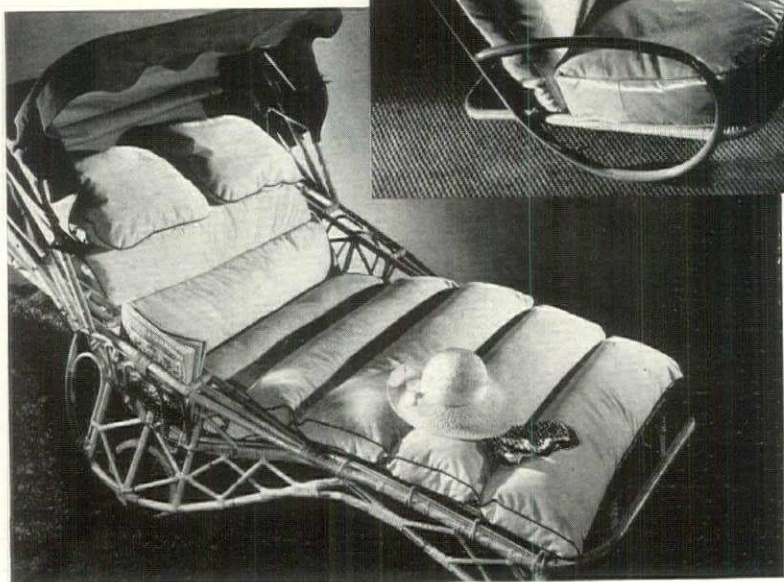
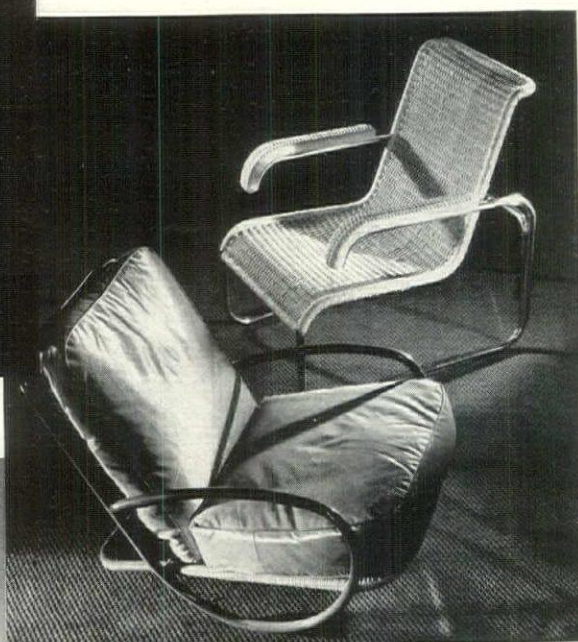
Finally, as antidote to the complicated Victorian wire and 18th Century curves are modern pieces as simple and suave as treacle. Long chairs, anything but impressive to look at, but divine to lie in, have bases of bright chromium tubing; still others have tubing supports enameled some brilliant color, with seats and backs of braided rope or natural rush.

THE gayest garden furniture to greet the Spring is the Victorian wire amusingly sketched on this page by Pierre Brissaud. Chairs in two different designs, a graceful settee, and glass-topped table can be had painted in pale pink, white, or bright green. The Colwell Co.





THE 3



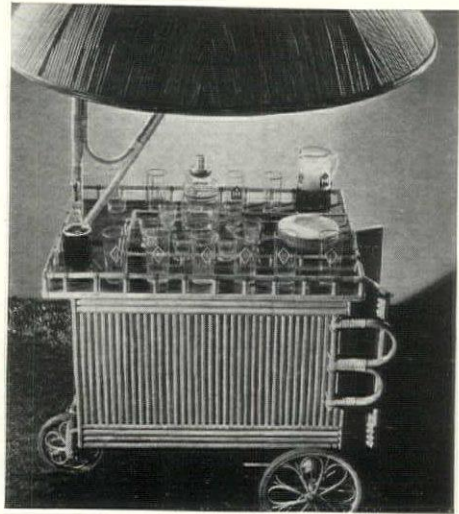
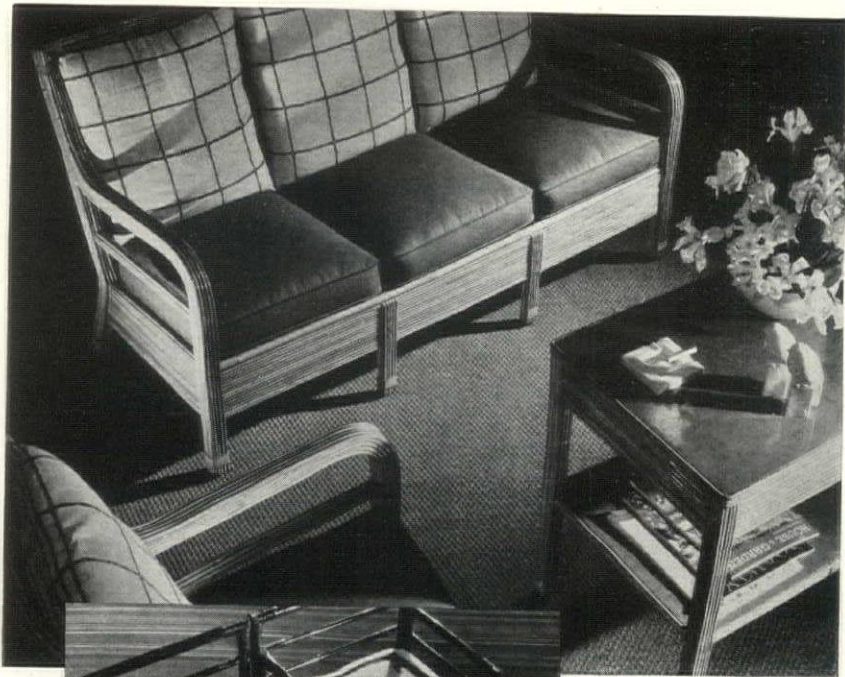
A new deal in porch and garden furniture

ALL flowing lines and grace, the group above, from an 18th Century design, is the latest contribution to garden ease. White iron, glass-topped table: Arden Studios. Modern pottery tea set: Gerard

THE newest note in the smart garden is Victorian wire furniture, painted white, pale pink or green. At the upper left is a curlicued chair fitted with a red permatex covered cushion: Colwell Company

FOR solid comfort we recommend modern chairs. The upper one above is practical rush and chromium tubing: Thonet. The other, made of enamelled tubing with a permatex cushion: Lord & Taylor

ROLL this luxurious chaise-longue to tennis court, swimming pool or your favorite garden nook. Natural bamboo, adjustable green awning top, yellow suede cloth cushions: The Mayhew Shop



THE garden bar on wheels at the upper right is made up in natural bamboo with bamboo umbrella. It has commodious space inside and out for glasses, ice, beer or what have you? Mayhew Shop

NATURAL rattan makes the smart furniture at top of page, with seat cushions in cherry-red linen, and back cushions in cream and red check: Altman. The accessories come from Rena Rosenthal

ABOVE is the neatest trick of the year—a three-in-one brown bamboo piece that makes a love seat, three separate chairs, or, by removing the arms, a full-size sofa. Cushions are in beige frieze: Mayhew

SCARLET bandings accent the dazzling white rattan outdoor pieces at right. White permatrix cushions; red and white canvas cushion on the big chair: W. & J. Sloane. Bowl and flowers from Gerard

The Public Service of Flower Shows



BY NOW we have advanced far enough along the flower show road to stop and look both back and forward.

There was a time when flower shows were confined to a few large cities and represented the mutual interests of a negligible number of enthusiastic horticulturists and commercial growers. They were generally competitive displays of horticultural skill. The public came to marvel at these demonstrations just as they go to marvel at athletes who put the shot and make hundred-yard dashes in incredibly short seconds. After successive years of such demonstrations, however, public interest began to lag.

IN THE nick of time along came the garden club movement. Women entered the race and gave the flower shows a new and refreshing impetus. They began teaching horticultural principles and good design to those who would develop their home grounds. They demonstrated how flowers could be used in the best taste for the decoration of rooms. Nurserymen were quick to follow the lead. Instead of a flower show consisting of rows and rows of potted plants and vases of cut flowers, it became a series of little gardens showing how shrubbery and trees and flowers could be disposed to the best advantage. Today these gardens and details of gardens dominate any well-planned show.

The interior use of flowers awoke an interest in flower arranging. The crowded bouquet became an artistic display. Flowers were applied to all conceivable rooms and purposes. Today an increasingly high standard of taste and appreciation is now being shown in these flower arrangements. They form a lively subject for competition. Through them the garden is being brought more and more into the house.

DUE TO the spread of garden clubs all over the country, the flower show began to spread. No longer confined to a few large cities and a few weeks of spring, shows are given in the smallest hamlet, and they extend all through the flowering season.

Amazing ingenuity is demonstrated in both their arrangement and the diversity of their classes. We have terrariums and garden centers and grafting exhibits, and vest-pocket home nurseries and porch conservatories. We have competition for amateurs who specialize in Iris, Narcissi and Rose, Peonies, Delphiniums, Dahlias and Gladioli. The interest extends to such diverse problems as roadside planting, conservation of wild flowers, filling stations and rural refreshment booths. By this diversity of topics and by persistent interest in them, the amateur has captured the show. It is no longer merely a commercial competition.

With these new interests and new supporters the flower show has entered a new world and taken on a new responsibility. It has stepped boldly into the sphere of civic betterment. Its responsibility, once limited to those devoted

to horticulture, is now extended to the general public. At that point the flower show stands today.

Whereas once we judged a show from the view-points of its beauty and horticultural attainments, we are now asking, "To what extent does this show serve the public?"

There are several public purposes that garden clubs should keep in mind when planning a show. The first is the spread of gardening propaganda. The second is easily understandable gardening methods. The third is the duty of the garden owner to the community.

WE OFTEN hear it said that everywhere in England gardens flourish. The poorest workman has his cottage yard ablaze with flowers. This is because England has been garden conscious for a long time. America lacks this abundance because our people have yet to be captured by a love for the art of gardening and a realization of beauty it can add to the home. The flower show must come down to the poorest man and demonstrate to him that his life will be richer if he gardens and his home more valuable if he keeps its grounds in order and colorful with bushes and flowers. It must show him how to do this, and how much it will cost.

In this country we need to interest more men in gardening. The preponderance of women in garden clubs may have scared off the male. Let the men also grow garden conscious and we will be well on the way to rivaling England.

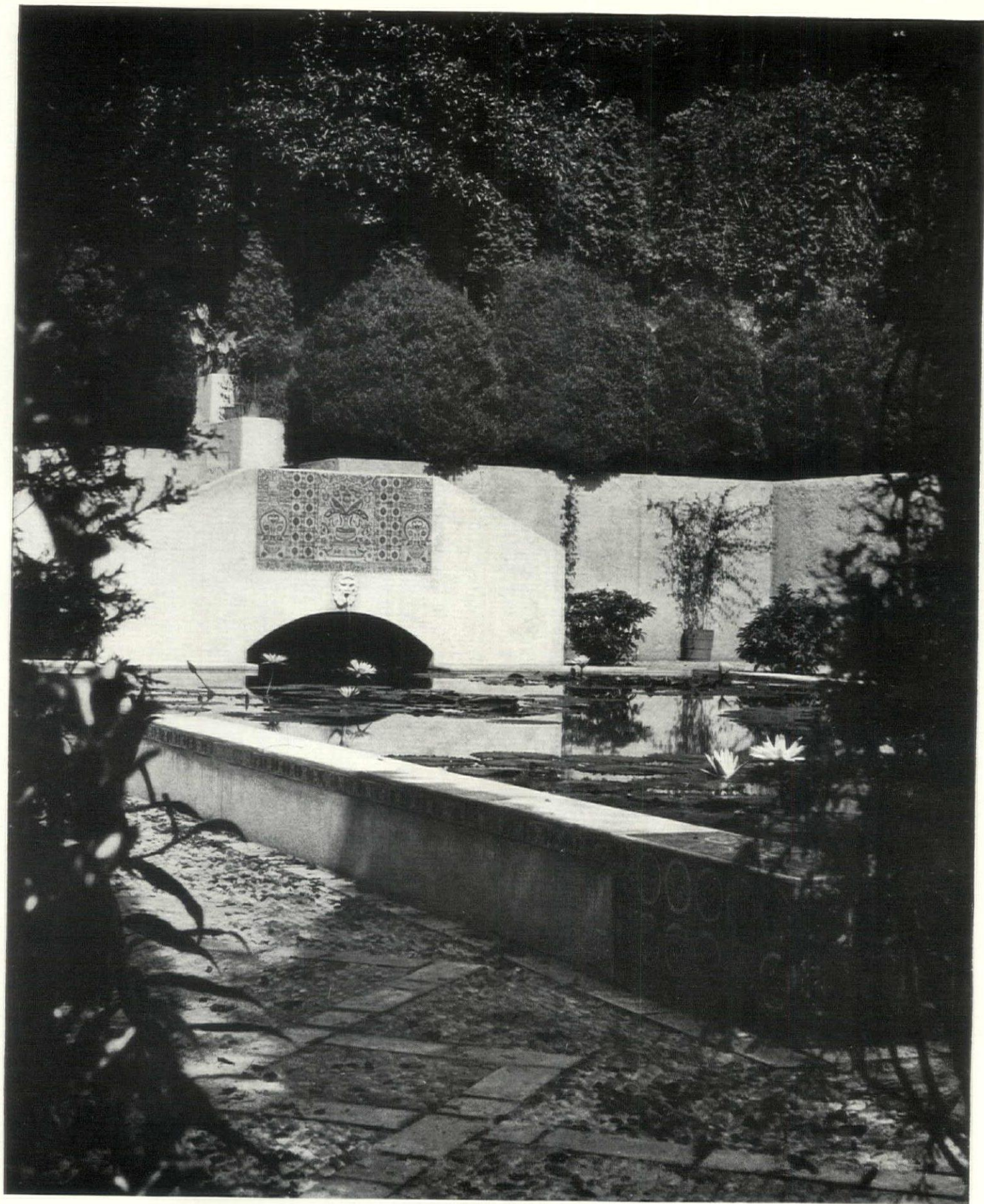
The second purpose is frankly practical. All too many of our local flower shows are devoted to flower arrangements and all too little to how those flowers are grown. No show schedule should lack a practical demonstration on some actual phase of horticulture. It should be so displayed that every step is easily understood, from seed sowing upward. These simple, practical problems should be explained by cards or by someone skilled in them. Thus a fall show could explain how to pot and care for house plants, how to plant bulbs, how to mulch a border.

THE THIRD purpose in a local show should demonstrate how a good gardener must also be a good citizen. A man cannot make a garden for himself alone. His garden is an integral part of the town's attractiveness and plays its own rôle in the maintenance of its real estate values. Let one man on a block fix up his garden and be seen working in it, others will soon follow his example.

Just as he is keen for maintaining his own property, so he must be quick to combat detrimental influences on adjoining properties. He must help maintain the beauty of the countryside. Every meadow should be his garden.

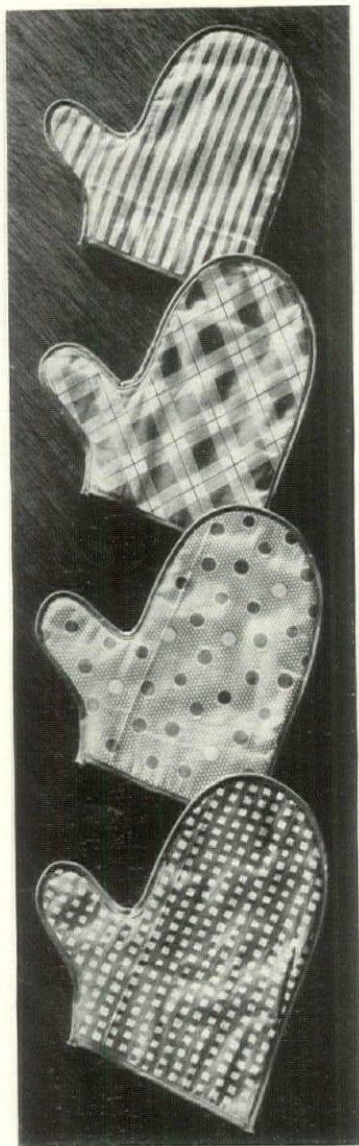
Already these civic betterment purposes are being urged by many clubs and local flower shows. We need more of them. The forces of ugliness and destruction never cease. Our war against them must be equally unceasing.

—RICHARDSON WRIGHT



Moorish motifs on Long Island

THE TRADITIONS of both Spain and Morocco have influenced the water garden at Gracefield, one of the fine estates at Great Neck, L. I. The pool, with its broad coping and cobbled walk, is located at the base of a steep, tree-covered slope which sets off admirably the massed masonry, the water arch and the groups of immense Waterlilies. L. Alger, architect



ABOVE: What the well-dressed drinker will wear—cotton mittens from Abercrombie & Fitch. Top to bottom: blue and white stripes; red, white and black plaid; multi-color polka dots; white squares on red. Glasses at right. Monogrammed: Abercrombie & Fitch. Silver bands on crystal: Saks-Fifth Ave. Footed cocktail with etched figures: Pitt Petri. Fluted, starred, silver checker-board, drum, swirl: Alice Marks

Shaking up a good cocktail party

By Leone B. Moats

NO FORM of entertainment lends itself to quite so many uses as the cocktail party. It is the gayest, most economical way of gathering a lot of people together, and you can get your whole list of friends and acquaintances off your mind at one fell swoop. At this time of year particularly, a festive party of this kind in town gives you a chance to say goodbye and check up on where everybody is going for the summer. In London, it has lately become the fashion to give cocktail parties at the private views of art exhibitions and, over here, they provide an ideal opportunity for launching a new personality in the art world. Canny hostesses know that there's nothing like a Martini to stir up enthusiasm for art.

Cocktail parties fall into three distinct classes, each one of which calls for an entirely different treatment. The first is the simplest; it is the five-to-seven variety, intended only as a casual gathering for a pick-up to raise the spirits after a strenuous day of work or sport. The drinks are the important feature and the food is merely a snack to whet the appetite for an eight o'clock dinner. Hot potato chips, sprinkled with cayenne, pickled onions, olives and all kinds of fresh things such as crisp hearts of celery, radishes and little raw carrots lightly salted, saltines buttered and sprinkled with cheese before being toasted in the oven, and salted nuts come under the heading of appetizers. Canapés made with bread have no place on the list for they are far too filling.

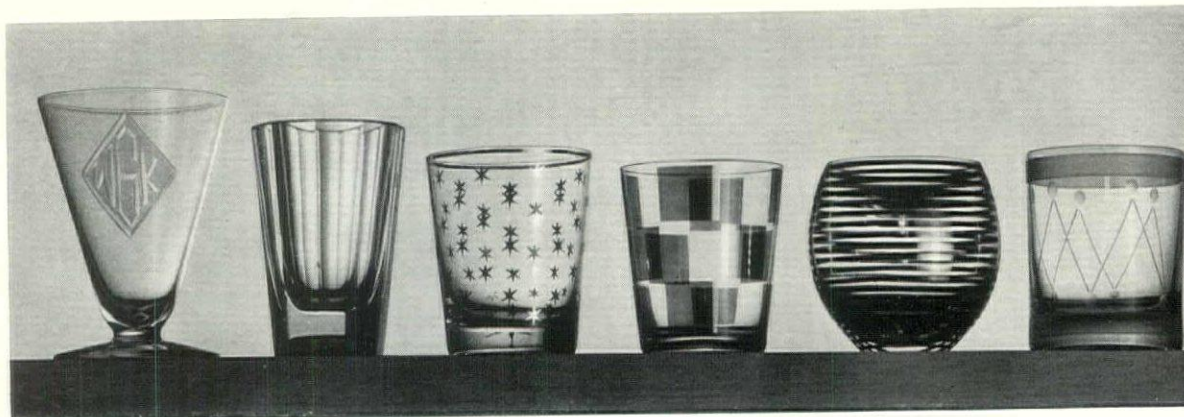
The six-to-nine affair is large and more elaborate. You should go to it with an open mind and schedule for there is invariably a movement started on the spur

of the moment to go places, and nothing is more depressing than missing one of these joyous haphazard parties because you have promised to dine quietly with Aunt Hattie.

This kind of party allows free range in the choice of edibles and it is at these parties that you thank goodness for the introduction of the bar into the home—for it has done away with anxious hosts rushing around with dripping cocktail shakers, or trays of over-filled glasses being shoved at one by a servant whose nonchalance imperils your best dress. Whether a fixture of metal and mirror designed by some modern decorator, or merely something set up for the occasion, a bar is fun. It adds a certain zest to drinking and a great deal of comfort as it concentrates the drinks and sticky glasses.

One New York bachelor has made a bar that looks like the old oyster bars in New Orleans saloons in pre-prohibition days. One time there'll be great heaps of oysters on the half shell spread out on it, fresh celery, and, in old-fashioned cruets, salt and pepper, Worcestershire, cayenne and Tabasco. Also saltine crackers, oyster crackers, and perhaps, slices of buttered black bread (in Europe, the indispensable adjunct of the bivalve), caviar, anchovies and the host's specialty in the way of canapés for those who don't happen to like the main dish. Fresh shrimps which you peel and eat with your fingers may be another attraction, or iced bowls of hardboiled eggs, also to be peeled and dipped in salt while nibbling a sandwich.

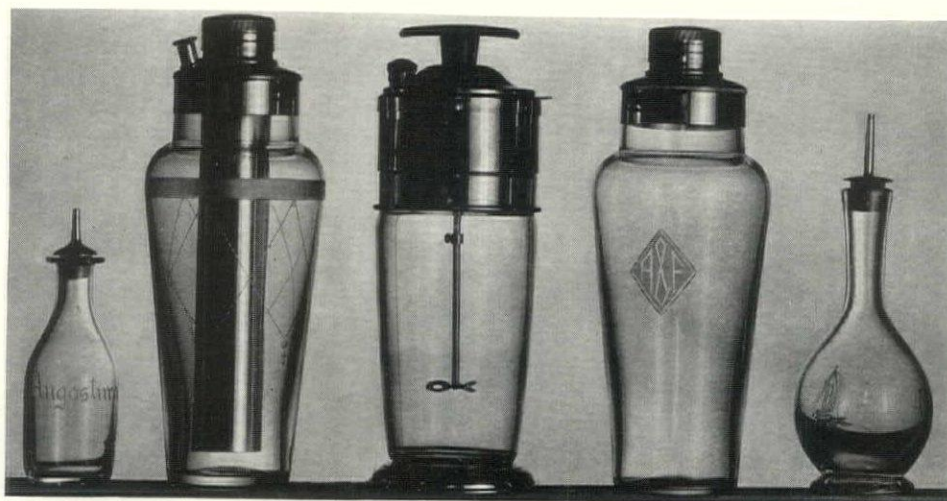
The third type of party is given because of the depression and is used as a camouflage for a real dinner and evening's entertainment. (Continued on page 64)





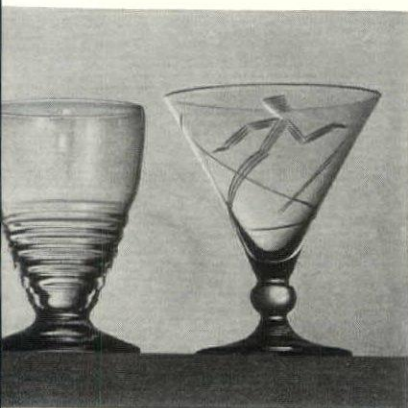
THE 3

ABOVE: Recipe for a party: 1 modern maple table with copper, tray top. On lower shelf place wooden plates and hors d'œuvres dish filled with tasty morsels. Top off with copper mixture of 1 cocktail shaker, 1 beer pitcher, 1 dish of pretzels, cigarettes in containers. Add glasses according to thirst. All from Rena Rosenthal; including screen background. Towel: Mosse

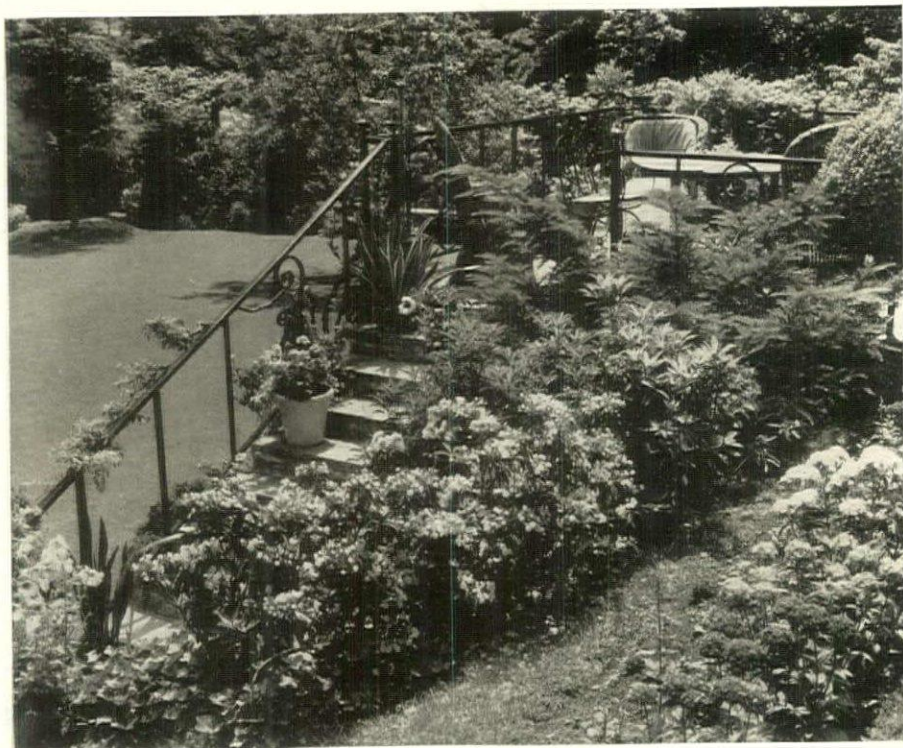


A COCK-EYED view of the new drinking accessories reveals the following salient facts: that there is a growing preference for all kinds of copper gadgets; that plates made of wood are smart and very durable; that glass cocktail shakers are increasingly popular; that the serious imbibor is known by the mittens he wears to ward off a chill from holding icy glasses

ABOVE: New bitters bottles and cocktail shakers; two of the latter equipped with devices to increase efficiency. Ice packed into metal tube in shaker at left is segregated from the beverage, to chill without diluting: Lewis & Conger. Propeller in center shaker mixes cocktails automatically: Abercrombie & Fitch. Monogrammed shaker and bitters bottles: Abercrombie & Fitch



From Connecticut comes a garden terrace of inviting beauty



IN THE garden of Mr. and Mrs. Sherburne Prescott, at Greenwich, Conn., advantage has been taken of the opportunities offered by the hilly character of the site. Thus the sharp slope which descends to one border of the lawn has been developed as a paved entresol, from either side of which steps descend to the turf level. Here, in June, the foreground is lovely with Kalmias, Yews, English Ivy, Sweet William and potted Petunias

SMALL though the terrace area is, it provides abundant variety of effect along with its practical comfort. Within low Box edgings additionally emphasized by ribbons of grass, perennials thrive lustily in the rich soil. Old specimen Boxes strategically placed serve the double purpose of providing their own intrinsic beauty and enhancing the element of surprise as one moves about. Here and there potted flowers furnish extra color



GEORGE H. VAN ANDA



GEORGE H. VAN ANDA

TO A notable and particularly successful degree the terrace combines living plants with the immobility of stone and iron-work. This characteristic is evident from the lower lawn, looking toward the retaining wall and twin flights of steps. From this point one gains the full effectiveness of the two large Wisterias which, by careful pruning and training, add so much grace to the pattern of the balustrade. The wall itself forms a fitting background for the drifts of Lavender and the specimen Boxwoods which flank it and accent the foot of each stairway

THE DETAIL of the terrace approach deserves close consideration. Brick, rough stone and dressed flagging all enter the wall and stair construction, and their character is not too much concealed by the plant material. This is true also of the handrail along which the Wisteria has been trained; by careful pruning the vine is kept from masking the rails and balusters, while still providing a share of foliage and blossoms. The restrained use of evergreen plants insures an unusual degree of year-round beauty. Noel Chamberlin was the landscape architect





HARRY G. HEALY

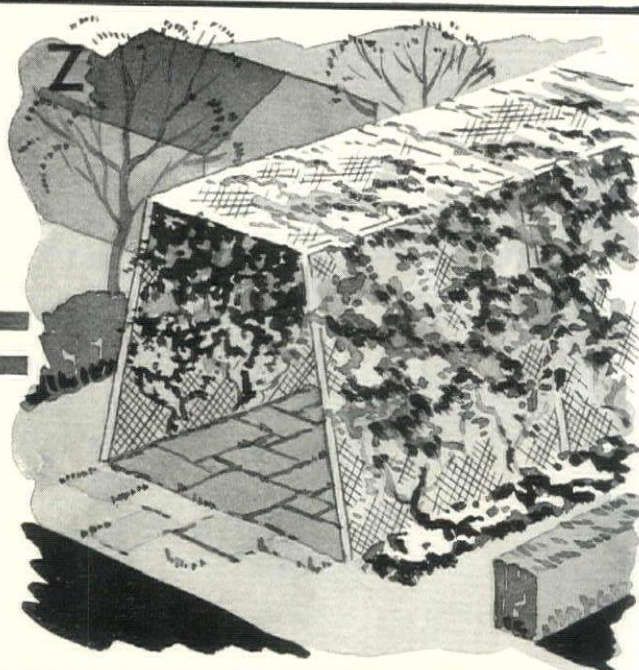
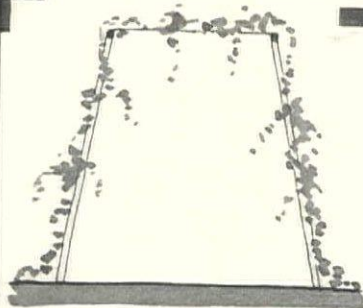
May walks down the woodland paths

AT THE foot of a gray cliff the spring sunshine basks in warm content and, earlier than elsewhere in the forest, awakens to life the downy frond buds of the Interrupted Fern. Swiftly they come above the soil, uncurl and soon stand in proud, pale green groups, each decked with its complement of brown spore clusters strung along the chosen stems



Y

Arbor 7' high, 7' wide
at base, 5' wide at
top, with chain link
fabric of 2" mesh,
cost including the com-
plete installation, per
lineal foot ...\$5
Annual vine seeds, 10¢



If your neighbor's rear garden fails to inspire delight, or if you seriously consider raising Grapes or Gourds or Gherkins, then here is a sensible solution. The framework might be wood covered with chicken wire, but a more permanent and satisfactory combination for vines will be to employ metal uprights and strong chain-link fence mesh sides and top

WHEN $x = \text{present conditions}$
 $y = \text{a small expenditure}$
and $z = \text{a good investment}$

By Gerald K. Geerlings

WHEN the final inventory has been taken of the Turbulent Twenties and the Thrifty Thirties it will not be surprising if a footnote records that back yards profited at the expense of country clubs. Neither will it be amazing if the discovery is made that an intelligent citizen could entertain in a most original fashion and obtain a most satisfactory waistline, without the sacrifice of friends or business contacts, through the humble medium of the back yard. As for the children problem, of wondering where the youngsters are and how soon they will present a new set of Twenty-One demands, again the back yard may offer a not unfeasible solution. All depending, of course, on whether the Back Yard takes a Forward Step in capital letters.

During the past decade the back yard may be said to have occupied the position to the rear of the house, bounded on the sides by two lot lines and on the rear by a garage and a few shrubs, thus enclosing a bit of lawn, a miscellany of flowers, and a bevy of clothes posts. Its equipment consisted mostly of fresh air. Generally it made no attempt to provide any member of the family with attractions which would render it one of the most desirable rendezvous for miles around. Moreover, its atmosphere was oppressive with inertia.

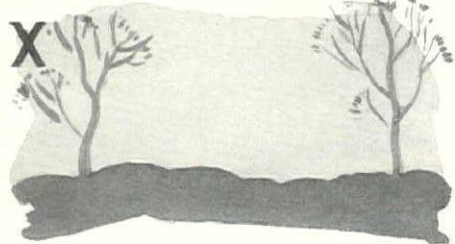
During the up-and-coming decade the back yard should take on a new significance. Instead of mere real estate it should be imbued with the responsibility of changing to suit the requirements of the family. It should be as usable and adaptable as comfortable clothing. In the first place it should provide intimacy in the form of privacy. Then all of the family's energies need not be compressed indoors. Around the

limits of the rear yard there should be a screen of foliage—trees, hedges or vines. No one chooses to be on constant parade before even the friendliest of neighboring eyes. Least of all do children feel completely content when the parental eye is capable of observing their every movement. They should be given their private corner so screened off that they will feel the responsibility of running their own show.

In any garden there is little joy in uprooting that which has been fondly planted. Therefore, in the general layout of any rear garden the main elements of the plan should be laid out so that there will not have to be changes other than minor ones. The accompanying drawings assume that the garage is at the rear of the plot, but if it happens to be attached to the house the reader can disregard this location without throwing out of joint the underlying idea of the suggestions. The entire rear of the lot, equal in depth to about the length of the garage, is taken as the scene of operations. Shearing this segment off the rear garden will accommodate the children's play space or vegetable garden or drying yard, and allow the balance of the plot to be given over to the serious business of lawn and flowers.

This end zone of the plot, with garage and area on its flank, lends itself to the prescriptions suggested on this page and the two succeeding ones. As a first condition, suppose the owner does not have the child playground problem, but has instead an abutting neighbor whose rear yard reveals a sad neglect of pride and tidiness. Supposing, too, that said owner has long yearned for Grapes, a crop of Cucumbers, Gherkins, or other fruit of the vine. And add to these desires a pleached alley, for which he has sighed because he has had neither time nor skill to create one. Well, then, one inexpensive solution for all these three complications is shown on this page—a wire-mesh covered arbor. Some of the vegetable climbers will grow more suitably on a slight incline rather than on the vertical, but if you prefer right-angle sides, have them so by all means. Instead of the vine-encased alley running along the rear of the plot you may prefer it as a connecting link between house and garage, or on the north as a windbreak.

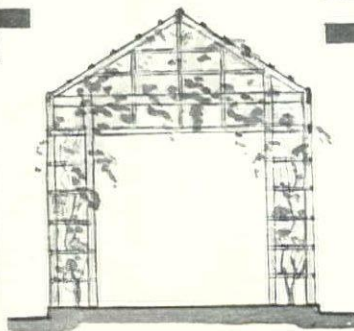
Or how about a suggestion for a garden house having several virtues and uses? Such a one as is shown in position at



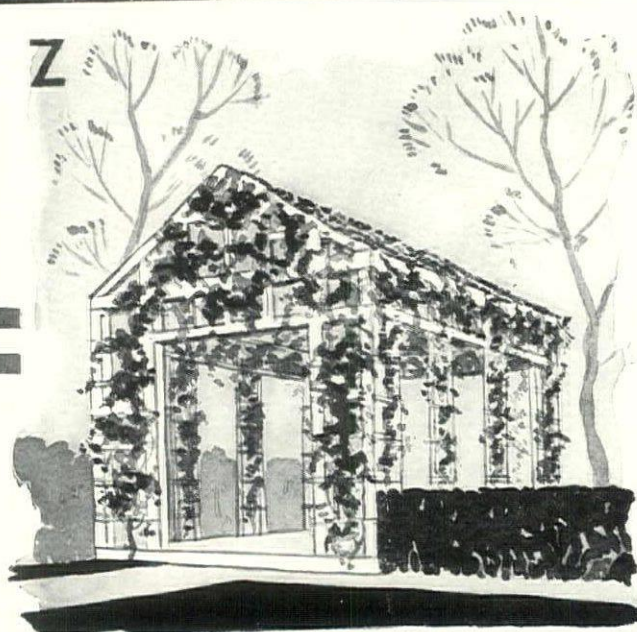
From a landscaping standpoint a garden house balances the garage and provides a point of interest. For children it affords a make-believe house, a fort, a gymnasium. For grown-ups it provides a tea-time amenity and a support for decorative or practical vines. Obviously, it can start out doing one job, and then be made to grow up with and for the family

Y

Latticed frame 9' X 18'
X 8' high to eaves, 2
coats of paint .. \$80
Covering the roof and
12 vertical lattice
ladders with chicken
wire netting of good
quality ... \$9



Z



the top of the opposite page, anchored in a rear corner of the plot so as to balance the garage and with it to form a little court. The construction of the garden house itself could take a variety of forms—it is shown here made of simple, stock lumber, having wire mesh or chicken wire stretched over the top and the side ladders. Among other uses it forms a focal point of interest in the rear garden. It balances the garage if the latter be detached. It offers its services in summer as a more airy spot than a porch, being screened if mosquitos insist. If roofed it affords a shelter for small babes and yearlings; later on it invites a sandbox, doll's house or other appurtenances, to encourage domestic placidity. At all events it is worth considering as an addition to the house.

The upper drawing at the right margin on the opposite page suggests that the garage placed at one corner and a garden house in the opposite corner will together form a little courtyard. This may serve as a drying yard, a vegetable garden, or cutting beds, when the child problem does not enter into the rear garden complications. With this squared-off unit established it will lend itself to the developments shown below it, without any major alterations.

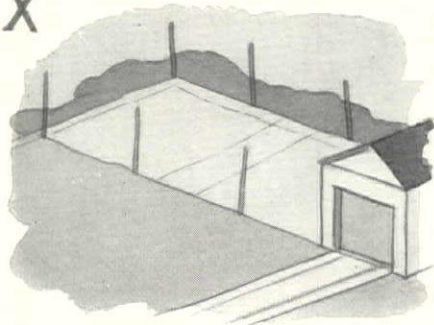
The middle drawing assumes that the child amusement problem has reached the stage where muscles and ingenuity should be given opportunity to produce fun at home. When the latter is the most attractive spot in the neighborhood certain domestic problems are simplified. At an early stage a sandbox may suffice. Later this can be turned into a high jump or standing broad jump pit; consequently it should be located with thoughtful consideration. Incidentally, in order to provide good drainage so that sand will not "sour", it is advisable to dig out a generous pit and fill in the bottom with crushed stone or coarse cinders before dumping in the sand. The box should be arranged, too, so that playground apparatus can be added later without being cramped. A horizontal ladder not only offers a wide assortment of possibilities for exercise in itself, but to the pipe members can be attached a variety of devices, such as see-saw, swing, rings, slide, and the like. The supporting members afford means of attaching tents and aid in the sport of manning make-believe 'planes and windjammers.

The next stage in the development of the play yard, which is growing up with the family, is shown at the bottom of the opposite page on the outside margin. The high-school-and-older age votes that the playground apparatus be taken down and a handball court substituted. A wood wall against the garage or lot line, a cement or asphalt playing surface, and fine mesh-wire netting about 12 feet high (with doors to neighboring property for retrieving an occasional ball), will complete the requirements for providing the wherewithal to keep in tip-top physical condition in less time than with any other game. Once begin playing the game and you wonder why the idea has not occurred before. You can pack more exercise and excitement into a half hour of play than in two hours of any other sport. If you prefer, it permits of a slower pace, yet supplies all the bending movements which are the essential part of any game which is to take the kinks out of modern sedentary life. The advantage of being able to go forth and have a game at any time in any season, without having to corral the family car for a half-day excursion, comes as a great relief from the complicated preparations which attend the golf ceremony. The expense is negligible compared to membership in a club, particularly in view of the absence of annual assessments, and the fun which the entire family and neighborhood can enjoy. Moreover, having the backboard, it is a simple matter to erect a goal for basketball practice. Certain tennis strokes also can be practiced against the wall.

If the prophets be correct that we are on the brink of increased leisure, why not transfer our surplus energies to the back yard? Transplanted there they may likely produce a crop of home contentments which even our erstwhile expensive divertissements never quite supplied.

THE BACK YARD summerhouse or play shelter for the children—call it what you will—need be neither expensive nor overwhelming in the amount of space that it occupies. As shown in the views at the top of this page, for example, it is no more than a substantial roofed framework with vines to climb the wire netting covered lattice pillars

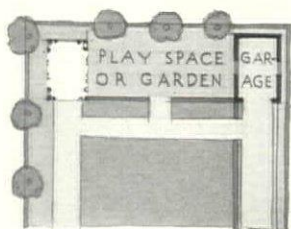
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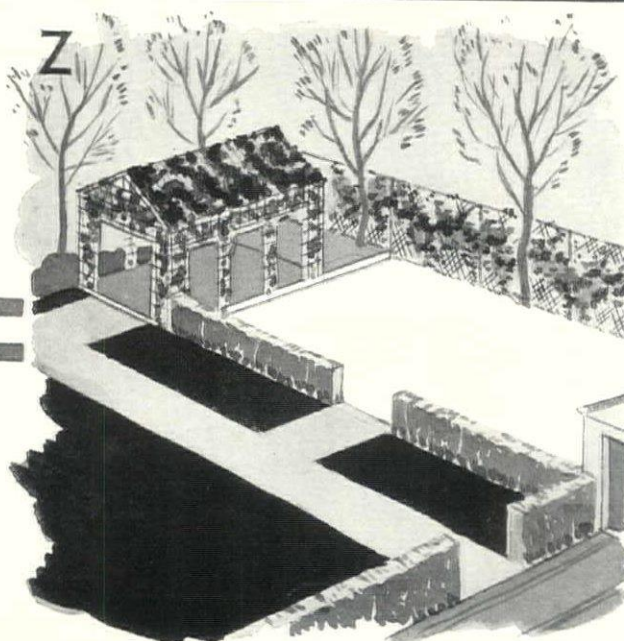
If a garage stands pat at one side of the rear garden, a balancing garden house will help it form a pleasant little court if connected by a screen of vines. This enclosure can be used as a drying yard or in the other two capacities shown in the drawings below and to the right on this page

Y

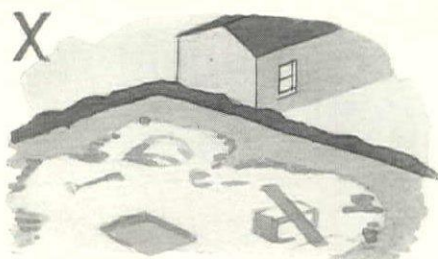
Chain link fence of 2" mesh, including installation, per lineal foot: 4' high ... 96¢; 5' high ... \$1.10; 6' high ... \$1.40
Privet hedge, per lineal foot, about 35¢. Clematis vines for the fence, about 50¢ each



Z



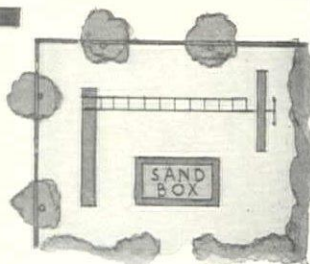
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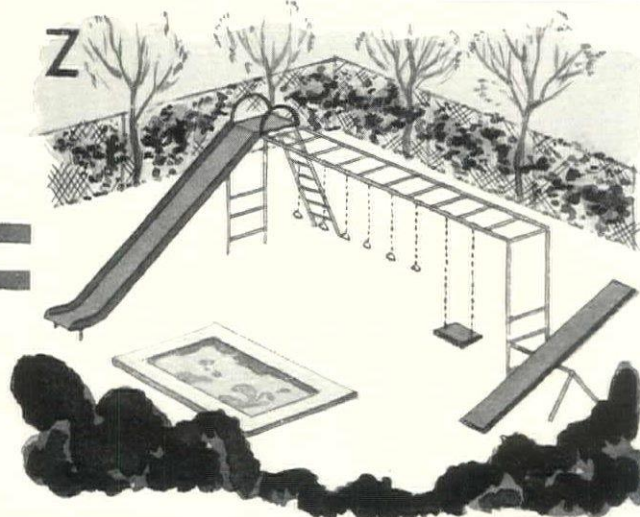
It is not unnatural for vigorous progeny to be bored with a backyard which fails to offer amusements, nor are they to be blamed for making things untidy if they must make their own fun

Y

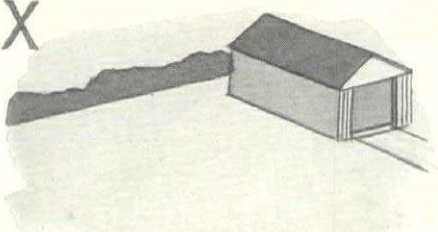
Horizontal ladder, seesaw, 1 swing, 4 rings, installed, \$108. 1 slide, \$90. High growing shrubs, in foreground 75¢ each



Z



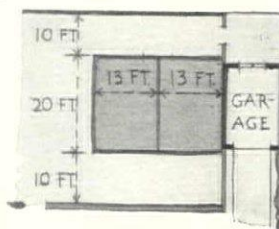
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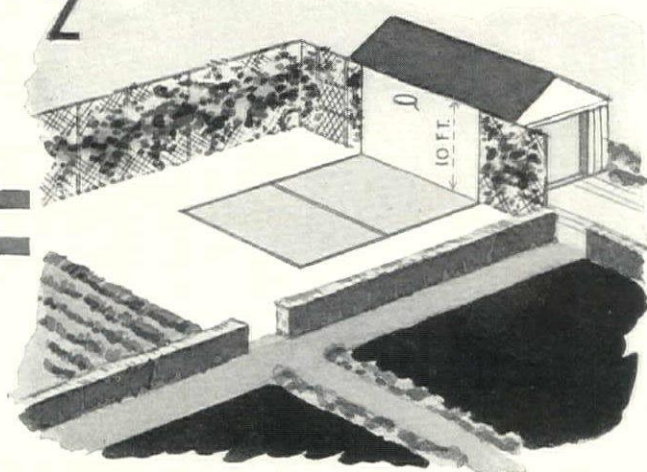
When high-school age has been attained, or when exercise at an expensive golf club has its drawbacks, a hand-ball court against the side of the garage offers the advantages of vigorous exercise at small expense

Y

Pine backboard 10' X 20', gutter and flashing, 20' X 26' painted cement court, \$125. Chain link fence, 12' high, \$4.40 ft.



Z



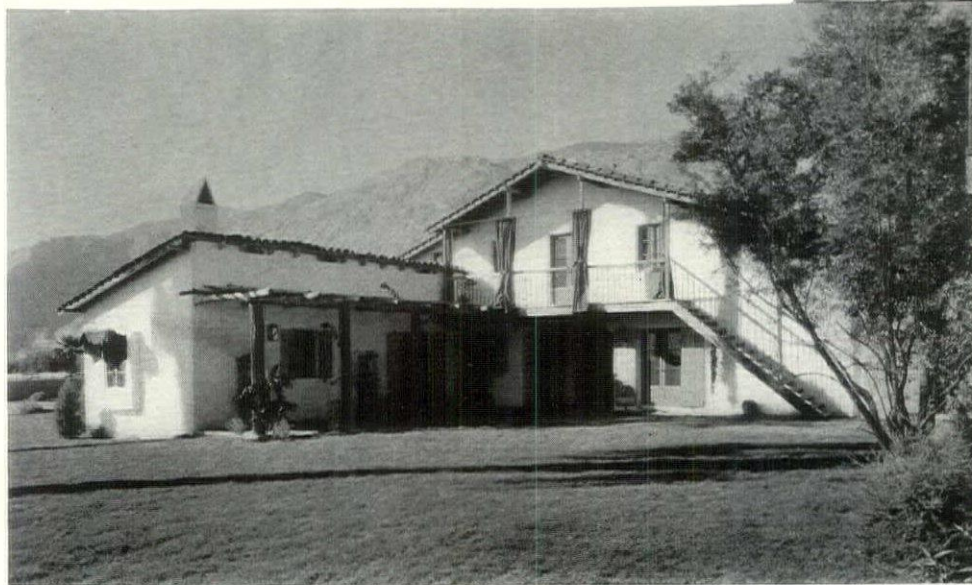
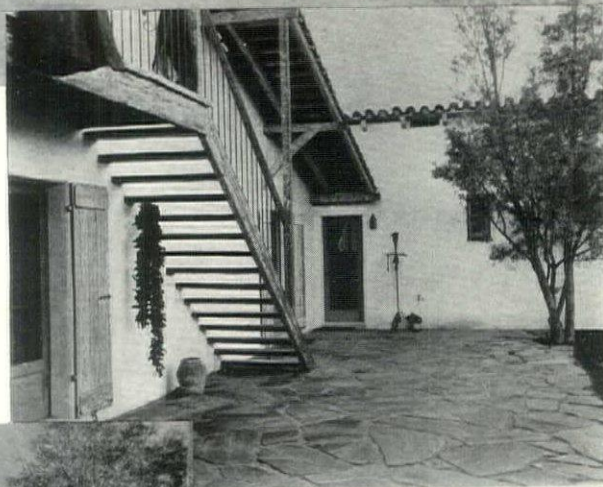
HERE is provision for three play ages of the Young Idea: At top of page, a summerhouse in the shade of which the crawling or wobbly-leg proclivities can be indulged; next, a durable gymnasium for the simian or "betcha can't do this" period; and last, a handball court and basketball practice basket for high school or older athletes

Three tonics for the anaemic back yard



STEPHEN H. WILLARD

**A residence on the desert sands with
snow-capped mountain as background**



NOT at all self-conscious about its backyard being a meeting place between desert and mountain, the Palm Spring, Cal., home of Julian St. John Nolan spreads out, after the fashion of the country, at utmost ease. John Byers, architect

WALLS are of smooth finished stucco. All exterior woodwork is hand-hewn. The roof is of hand-made Mexican tiles with Italian pan tiles at the rakes; deep overhangs afford the maximum shade. Sun curtains may be drawn across the balcony

THE picturesque mountain in the background is San Geronio, which is snow-covered over the greater part of the year. All the land hereabout was originally very barren and even the Palms have been transplanted from nearby canyons

OUTSIDE stairway on the opposite page leads to the garage roof which is enclosed with screens for a sleeping porch. Court and passages are paved with cobblestones. All the floors in the house are made of tile laid over concrete slab

THE living room, below, is decorated in the easy, comfortable manner of California. An interesting grayish tone simulating the color of driftwood is given the ceiling timbers by burning them with a coat of lye between two coats of stain





BRUEHL-BORGES PHOTO

CONDÉ NAST ENGRAVINGS

In every detail a festive setting for a party



BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

As many blues as the waters of the Caribbean

WE SHOW the room opposite, a private dining room in the new Cosmopolitan Club in New York City, for the color ideas it offers, for its use of misty gunmetal glass in wall panels and in dome ceiling, and for its emphasis on glitter in the charming accessories. Walls—a subtle pinkish tone, accented by a huge leaf design in off-whites with black veining—were painted by Charles Howard. These inspired the designs of needlepoint chair seats, each worked by a member of the club. Chairs are modernized Directoire in white, and dining table and console have tops of silvered glass on carved white pedestals. There are glittering crystal candelabra, and a bouquet of ruby glass and crystal flowers on the console picks up the coloring of curtains, which are of soft corded silk to match the walls, faced with red. The rug is an off-white. Claire Kennard and Constance Ripley, the decorators of this room, also designed the crystal accessories. The architect of the club was Thomas Harlan Ellett.

DIAMETRICALLY opposed to the scheme opposite is the color treatment of the beautiful drawing room illustrated on this page—a symphony in subtle blues. There, all is brilliant, with contrast and glitter; here, complete harmony, quiet tones and as engaging a treatment as we have ever seen. Blues—gray-blues, violet-blues, green-blues, purple-blues, slate-blues—have been combined with the greatest skill, all blending perfectly and all emphasized by a few notes of vivid green.

All the charming small bibelots—those gay and useful trifles that make a room individual and livable—down to the tiniest ash tray—are in varying shades of blue, carefully thought out and each exactly right in the place it occupies. The only contrasting notes are the furniture, mainly in 18th Century French, Empire and Biedermeier styles in light fruit woods. This delightful room is in the New York house of Mrs. Robert A. Lovett. The decorating was done by Mrs. Lovett herself and the architect was Harold Sterner.



ANCHORED TO STYLE



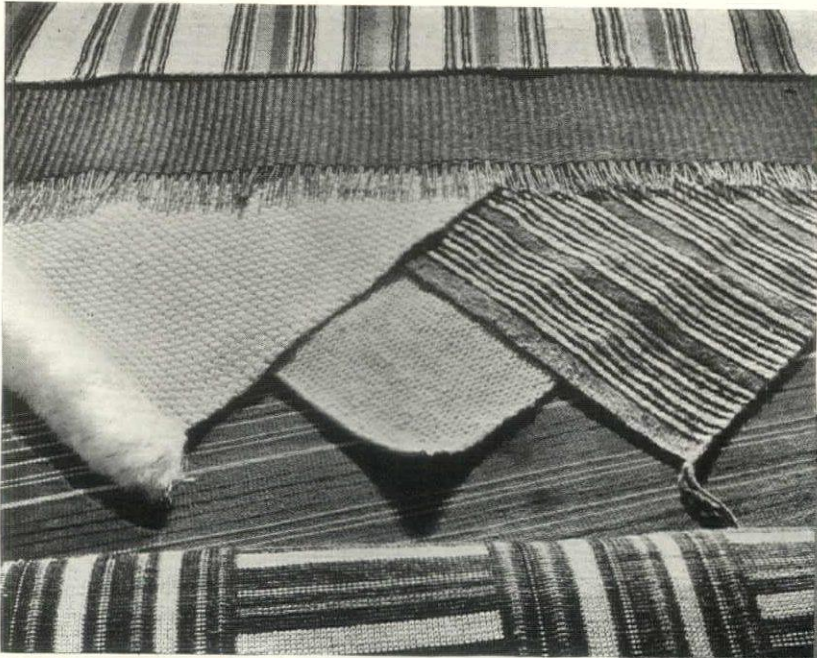
ROPES AND STRIPES

THE 3

**Fiber, rope and wool
will now take the floor
on summer decoration**

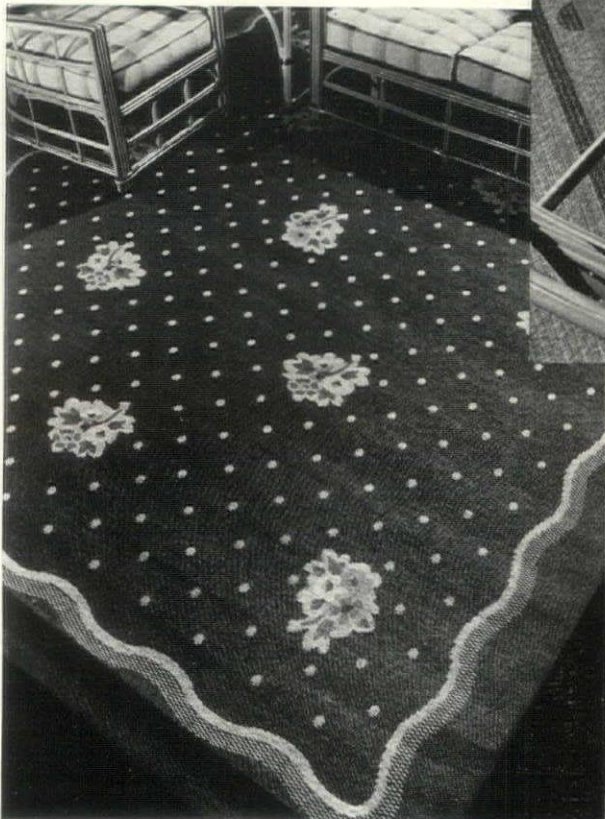
ABOVE: A rug to be launched in nautical surroundings. The plain center is light blue. White ropes interlace on the dark blue border, a white anchor at each corner: B. Altman. Chair from Thonet. White permatex beach roll, plaid cover: Hammacher-Schlemmer

THE ultimate in sailor's knots decorates the topmost rug at the left. White rope and red anchor on beige ground. A single white rope accents the red border. Bold stripes on the beige rug beneath are blue, yellow, red and green. Both rugs are fiber. Altman



NEW WEAVES

LEFT. Center row: Two of white rope: Bergdorf Goodman; W. & J. Sloane. Yellow, white, black, gray, woven wool: Frances Miller. Others, top to bottom: yellow, brown, black, rose, white wool: Frances Miller. Green rope: Bergdorf Goodman. Two wool and fiber rugs—red, brown, white, cinnamon; gray, black, white: designer, Russell Wright. Gimbel's



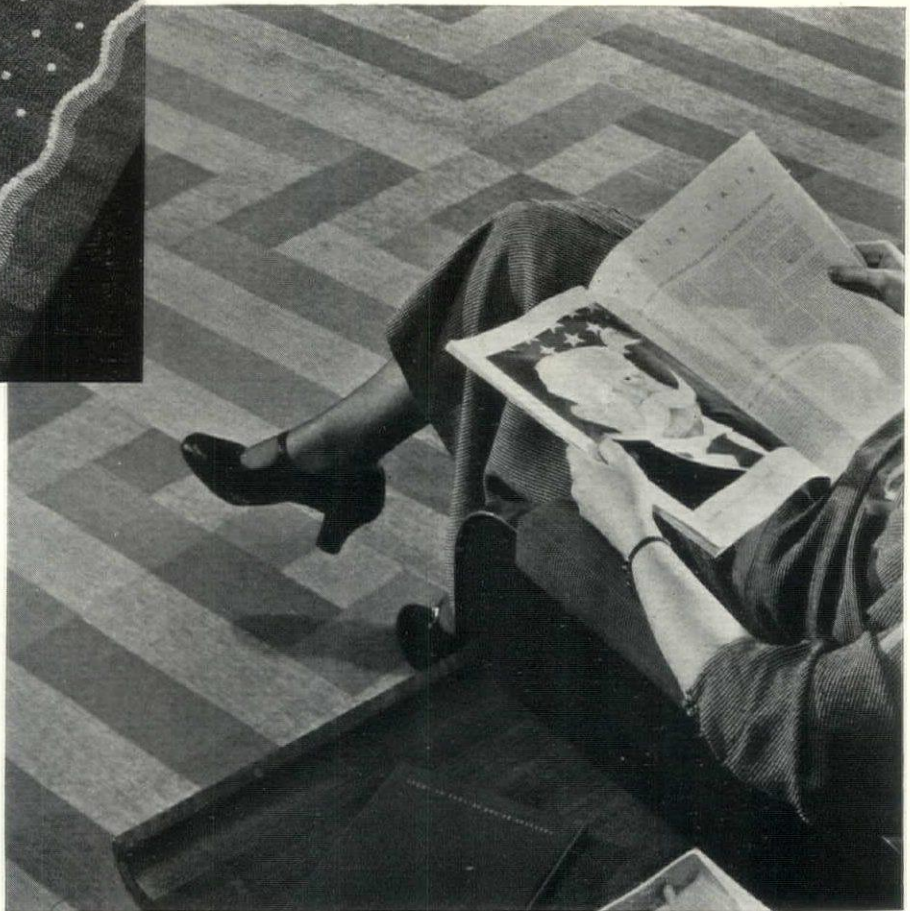
A CHINTZ PATTERN

ABOVE: The Early American influence in a summer floor covering. Wool fiber rug in a flowered design taken from a Colonial chintz. Brown ground; wavy border and dots in beige; flowers in blue, rust and yellow: Altman. Green wicker furniture is from Gimbel's

UPPER right: Tan, red and blue fiber rug: Altman. Metal and canvas furniture: Gimbel's. Lower right: Russell Wright, designer of modern accessories, now turns his hand to rugs. Red-brown and beige rectangles on fiber and wool: Gimbel's. Chair from Donald Deskey



STARRED FIBER RUG



THE MODERN TOUCH

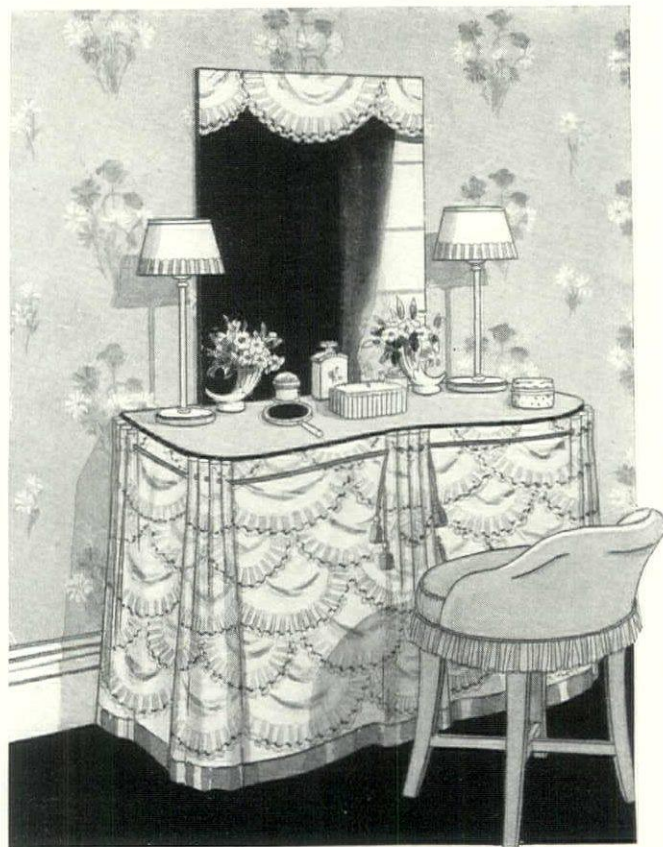
Brighten dull rooms with new chintzes and papers

JUST as a new bonnet gives spring jauntiness to a jaded costume, so fresh wall paper and chintz bring new bloom to a room that has grown dull. A change in walls and curtains is always a tonic, and you can work wonders inexpensively with the gay papers and fabrics of the present spring crop.

And what variety of papers to choose from—reproductions of beautiful old patterns looking new because of modern coloring; modern designs as usable with old furniture as with contemporary pieces; entrancing small patterns that no house can be without, plaids, and any number of smart border papers if you don't want to cover the entire wall.

Colors are clear and definite and seem to avoid anaemic, in-between shades. Much blue, vivid yellow, gray, violet, some bright green, and pink and red combinations dominate the spring palette. New also are white and oyster white papers, some with a silvery cast, others with all-over moire designs or moire stripes, and one plain polished paper looking like white lacquer. Among the blues is a new design shown below reproduced by Thomas Strahan from an old paper found in Meredith, N.H.—a decorative scene of figures on a powder blue ground enclosed in a lacy white wreath. This firm, known for its marvellous reproductions of Early American papers, has recently developed some striking plaid effects in both soft and brilliant colors.

Also illustrated is a Swedish washable paper of modernized stars and flowers on a yellow ground, imported by Thibaut, where you will find the white papers mentioned above. For other effective modern designs look at the Salubra collection—luscious colors and all washable, and at the new



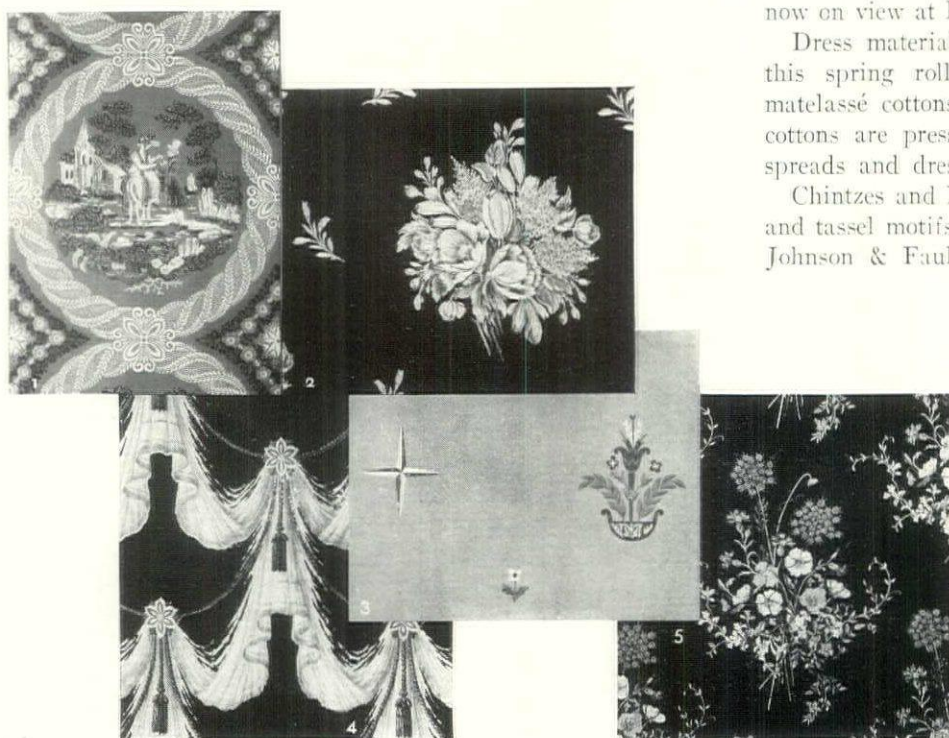
DRESSING TABLE OF CHINTZ OPPOSITE, DESIGNED BY AGNES FOSTER WRIGHT

French printed papers imported by Margaret Owen. Among these is an enchanting flower design by Marie Laurencin in her typical colors, tiny calico patterns, big splashy plaids, a pattern of posies tied with white organdie bows on a blue ground, Victorian borders and delightful children's papers.

Spring fabrics are equally desirable. Most interesting is the recent development of the ensemble idea—fabric and wall paper harmonizing but not matching. Three examples of this treatment appear opposite, and sketched above is a gay dressing table designed by Agnes Foster Wright made of the ruffled chintz opposite and used with its accompanying wall paper. This is part of an exhibition of dressing tables now on view at R. H. Macy.

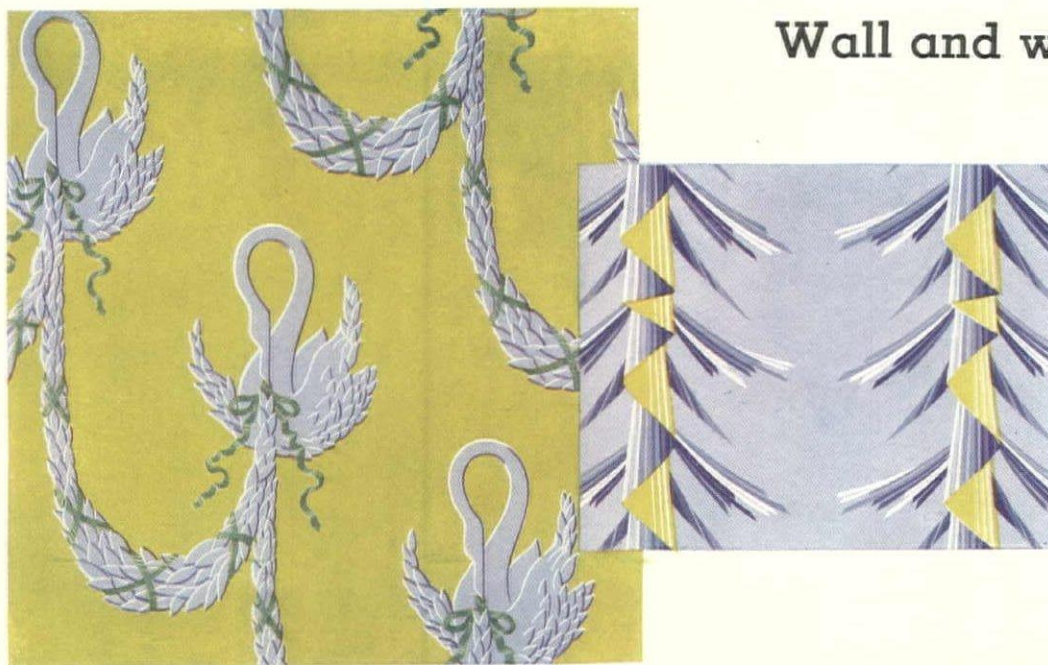
Dress materials in decoration are the next news item in this spring roll call. Plaid linen and gingham, piqué, matelassé cottons, dimity, dotted batiste and rough, spongy cottons are pressed into service for country curtains, bedspreads and dressing tables.

Chintzes and linens when not flowery, are partial to swag and tassel motifs such as the linen on this page designed by Johnson & Faulkner. Prominent (*Continued on page 66*)



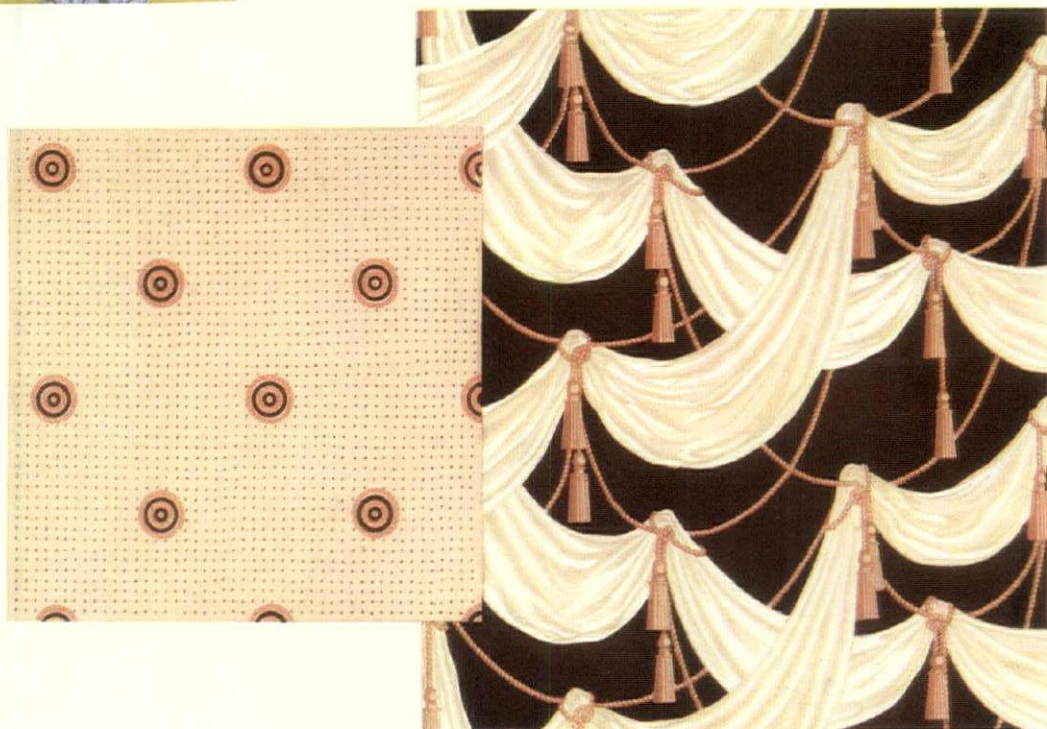
Two inexpensive chintzes, a decorative linen, and two papers at left. 1. Paper; blue ground, design in greens and ashes of roses in white wreath. Thibaut. 2. Desley glazed chintz; off-white flowers on blue. Margery Sill Wickware. 3. Swedish washable paper; gray-green and rose beige on yellow. Thibaut. 4. Linen; coral and white on raisin. Isabel Peirce. 5. Waverly print, brown ground, brilliant flowers. Taylor & Low

Wall and window team-play



THE swan design at the left is chintz. It would be effective in a living room where a certain amount of formality is indicated. Accompanying it is harmonizing paper in a graceful drapery design that in no way interferes with the swag and swan motif of the fabric. This ensemble can also be had in white and Empire green, in beige and sailor blue, and in peach and russet. Chintz 36 inches wide; paper 18 inches

SHOWN on this page are three new ensembles in wall paper and chintz—all charming, all moderately priced. Fabrics in the same design as the wall paper are an old story. This is the first appearance of a decorative treatment that shows wall paper and chintz designed especially for each other, the patterns not matching but in complete harmony. Both papers and chintzes, designed by Katzenbach & Warren, Inc., are to be found at R. H. Macy in New York and at leading stores throughout the country



THE chintz above, in graceful swags and tassels, is accompanied by wall paper in an unobtrusive medallion design. Other combinations in this ensemble are royal blue, pink and cocoa color; and gray, Empire green and yellow. Left: Bedroom group of flowered wall paper and chintz with gay ruffle motif. On the opposite page you will see this chintz used for a dressing table in combination with its companion paper. Other attractive colorings are pink and green; flesh, salmon and blue; and white, yellow and jade



Hill House—A Connecticut country place in Provençal spirit

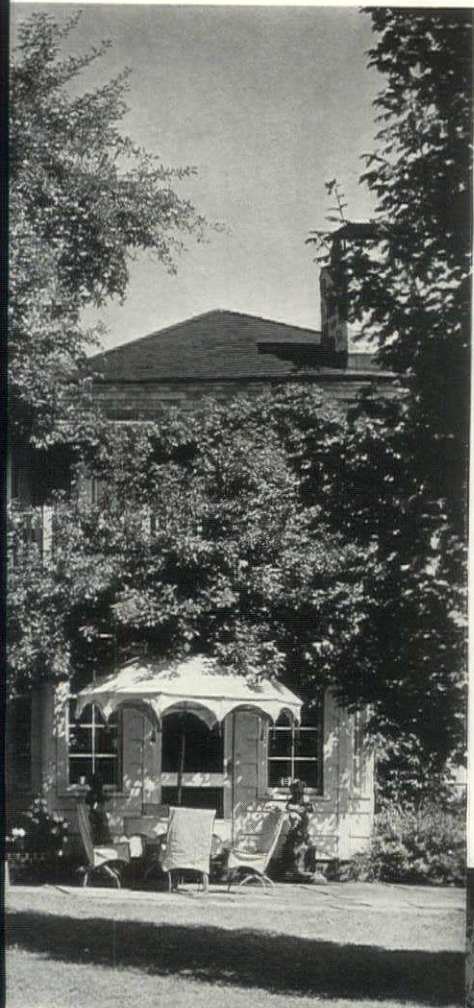


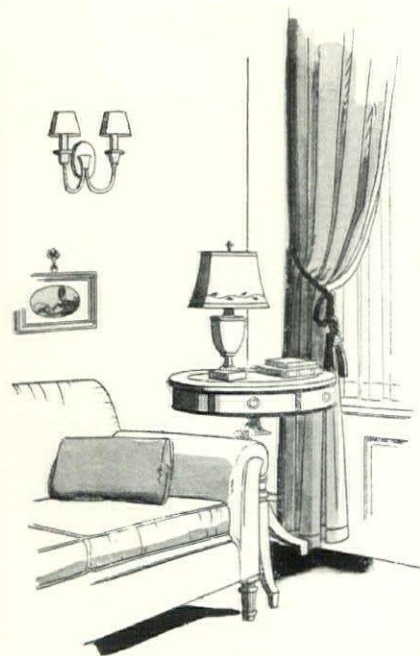
G. W. HARTING

THE PRINCIPAL portion of Mr. & Mrs. Imre de Josika Herczeg's Greenwich home is seven years old—the wing at right in the photograph above is a recent addition. Both original house and wing were inspired by the French Provençal. Henry Corse, architect

INTERIORS are decorated mainly in the Regency style, but with a leavening of objets d'art and furniture pieces from other periods. Mrs. de Herczeg acted as her own decorator, with Karl Freund as consultant. To the left is shown the south end of the living room

AT THE top of the opposite page is the interior vestibule, looking towards the living room. Furniture here was designed by the renowned French ébenist, Pierre Laroque. The dining room has its walls covered in gaily figured paper. The rug is 18th Century Provençal



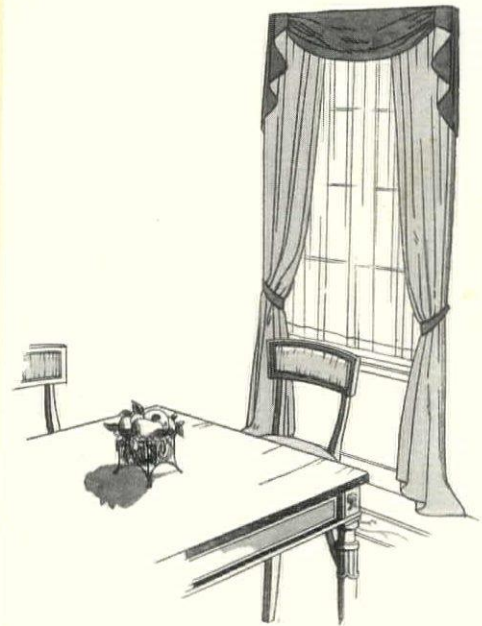


RUSTIC charm is emphasized in the decoration of the dining room opposite. Black and white tile linoleum covers the floor and flowers bloom in boxes below Ivy-grown bamboo trellises built against the walls. With winter curtains removed, the windows are covered with inexpensive Carver shades that simulate Venetian blinds. Simple bamboo chairs are used instead of the dining chairs. Seat pads and the tablecloth are plaid gingham

MATTRESS ticking has ceased to hide its light under the blankets and now brightens the summer living room at the left. Furniture slip-covers are gray ticking—plain and with a self-tone morning-glory pattern—edged with a deep cotton fringe. Morning-glory ticking also covers walls, while fringed curtains are made of the plain variety. Gray canvas is on the floor in place of winter rugs. A profusion of potted plants lend their color

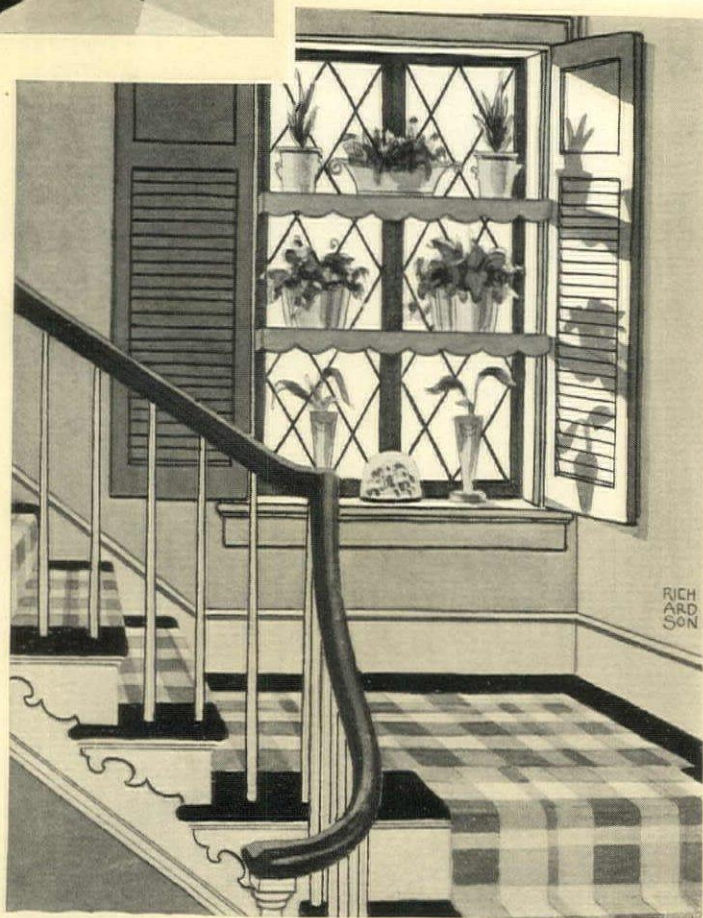
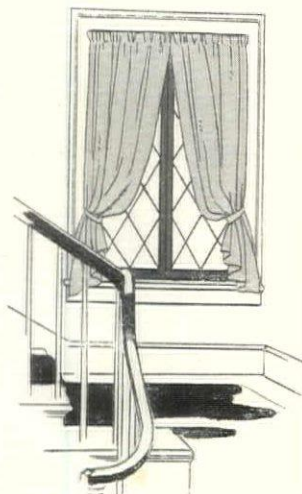


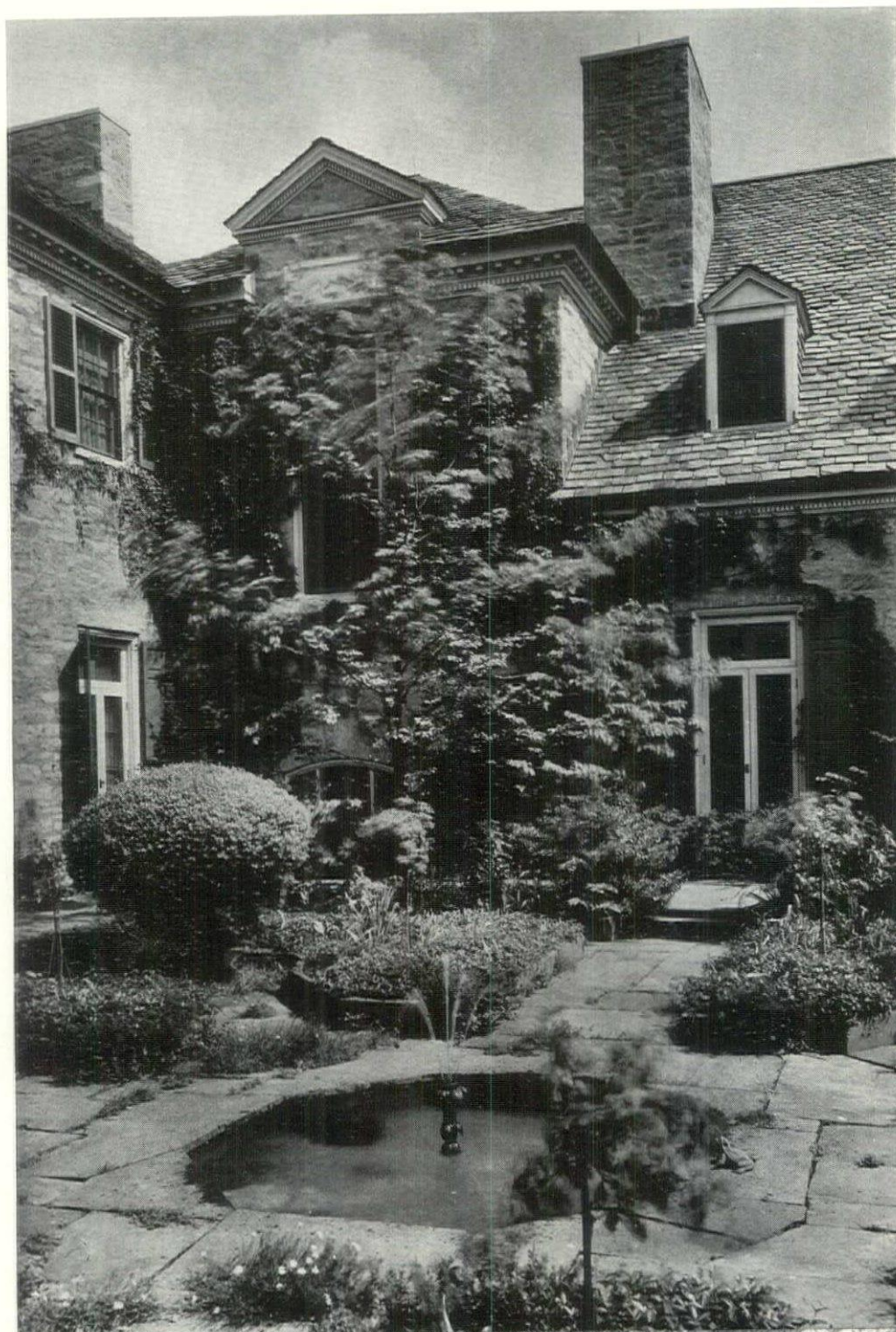
WHEN the summer must be spent in the city, a change in the decoration of one's apartment may well be substituted for a change of clime. With the winter landmarks out of sight, countrified summer scenery is arranged. Refreshing ideas conceived by Pierre Dutel, decorator, for the treatment of an apartment



A town apartment goes rural and becomes a summer resort

IF THE apartment is of the duplex type, the stairway, too, may imitate its country cousins. Instead of curtains, hang wooden shutters at either side of the window. These may be painted any bright, fresh color that harmonizes with the general scheme: white or cool, spring green would be especially effective. Next the glass build shelves with scalloped skirts to hold pots of brightly-colored flowers. Use a gay, plaid carpeting on the stairs





Paved pools add the final terrace touch

A WELL proportioned and suitably designed pool is a desirable feature in practically every type of garden, but nowhere can it be more effectively employed than in those paved and planted terraces which, closely associated with the house, are somewhat architectural in character. A case in point is the garden of Mrs. Charles Payson at Manhasset, L. I. Louise Payson, landscape architect

THE value of curved lines is particularly apparent in the paved terrace and pool in the garden of Mrs. George McM. Godley, Greenwich, Conn., shown below. In this case the landscape architect, Ellen Shipman, projected the terrace as a pointed oval, to the left of which is an Apple orchard and to the right the lawn and borders. Simple planting accents the pool and gives to it proper relationship



HARRY G. HEALY



As an example of the paved pool in a shady, naturalistic setting the arrangement in the Truman Handy garden at Riverdale, New York, deserves careful examination. Here the planting is kept well back from the pool, allowing full effectiveness to the terraced coping and the small groups of potted plants around it

DEFINITELY a pleasant spot for summer ease is the little terrace in Paul Renshaw's garden at Noroton, Connecticut, shown at the right. Here the pool is the dominating feature, but the planting presses in toward it in wholly natural fashion. Both arrangements on this page are by Louise Payson, landscape architect

As these examples indicate, the paved pool in the majority of cases should be handled with marked simplicity. The flagging itself is in such a flat plane that to interrupt its sweep with a raised coping or masses of plants would be to create a rude break and diminish the apparent extent of the terrace area



GEORGE H. VAN ANDA

A tale of two places side by side

First, the Billjoneses

ONCE upon a time there were two Homes that stood side by side upon a Small Town Street. In one dwelt the Billjoneses, worthy, hard working folk who knew their Gardening Stuff and practiced it by day and night with a thoroughness Beautiful To See. When Billjones dug, he held his spade aright; when he pruned a tree he sawed, and when he planted he made a Big Hole. Around his house stood trees that never grew Too Large—not in years and years; his Tall Flowers by the rear hedge had each its supporting Stake. In all ways was he a Dirt Gardener, and his example so Influenced his family that they watered generously with Hoses, pruned their shrubs close to the Ground, wore Real Work Clothes, labeled doubtful plants, transplanted with soil around the Roots, and in all manners kept their grounds in the pattern of A Little Eden. Verily they were good gardeners, for they always Used Their Heads



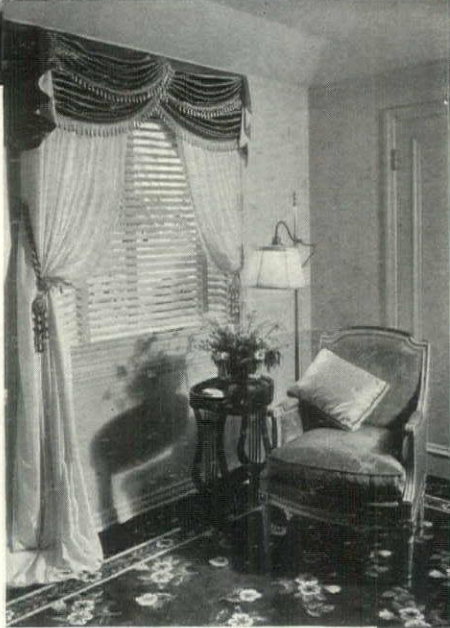
and what happened in their gardens

Now the Sapsmiths

STRANGE indeed, my children, are the Ways Of Men. Right Next Door to the Billjones bailiwick you would find the Sapsmiths feverishly proving that they knew not the difference between a Peach Tree and a Winter Mulch. They were specialists in Ignorance, and their aptitude for errors was Positively Uncanny. From Sara Sapsmith's Fluffy Ruffles to the foundation trees that nearly Hid The House, all was just Plain Dumb. A caterpillar drove the females into Hysterics; small Cytherea Sapsmith transplanted flowers with vim but Disastrous Results. Nobody ever remembered where Anything was, or why, or what was Wrong With It. Perhaps they finally learned—your correspondent does not know. But he has His Doubts, for he has observed that those who look upon gardening merely as a Social Stunt generally keep right on coming Horticultural Croppers until at last they give it up and move Back To The City

BUT A WIGGLY DRIVE GIVETH THE CAR JITTERS





Color in a California guest room

In Miss Mary Campbell's Beverly Hills, Cal., home the guest room is decorated in a scheme of white, pink and blue, and furnished mainly with French pieces. The ceiling is pale blue. A scalloped valance around the room suggests a canopy from which blue leaves and sprays flutter down pink walls.

At the window, a valance of blue satin heads curtains of white Celanese taffeta. Venetian blinds are painted wall color. Bed headboards are quilted in green-blue satin; white satin spreads have blue monograms. Dressing table is white and blue



Italian Provincial chairs of the Eighteenth Century

By Robert Carrère

"HOW CAN I tell an Italian Provincial piece of the 18th Century from an English or French one of the same period?" is the question that will arise in the mind of the person beginning to collect or study that country's contribution to the world of furniture, and the answering query must necessarily be "How much do you know about furniture in general?" The beginner must know the English and the French types of the 18th Century first to recognize the period or style of the Italian 18th Century chair.

The chair is almost universally accepted as the best guide to a period, being the simplest and the most definitely "hall-marked" member of the furniture family. Once the chief characteristics of legs and backs are learned, in conjunction with the name of the cabinet-maker or designer who originated the type, a basis is established for the other pieces by the same hand as well as the period itself. With Italian furniture of the 18th Century it is not so easy since the source of the inspiration was entirely outside of Italy and the Italian cabinet-makers that created it did not rise to sufficient fame to lend either the furniture or the period their names. All the best Italian artists, in whatever line of endeavor, were in Paris or London working under the patronage of the French Kings or the English architects and designers of the time. There remained behind in Italy, therefore, not the creators and skilled specialists, but only the copyists. The Italian furniture of the 18th Century exemplified this fact in that it copied the English and French furniture of the period, mixing the motifs and designs of the originators in such (Continued on page 69)

THIS is the second of a series of articles covering the subject of Italian Provincial furniture. The first, which appeared in the last issue of *House & Garden*, dealt with political and historical influences of the time. In this article Mr. Carrère discusses chairs; forthcoming articles will deal with other furniture pieces. Description of chairs illustrated, at end of article



LOUIS XVI



DIRECTOIRE



SHELL-BACK



DIRECTOIRE

LOUIS XIV

ALL ITALIAN 18th Century chairs copied, with more or less fidelity, foreign styles then current. Those illustrated here are based upon French designs. The Louis XVI corner chair at upper left and the Directoire example at its right are shown by courtesy of Ruby Ross Wood. Shell-back in center from R. H. Macy. The two below are from The Arden Galleries

The cream of the rock garden Daisies

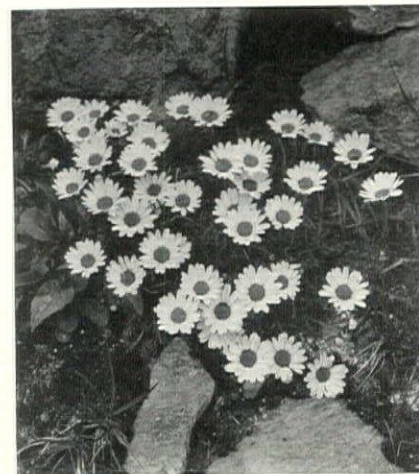
By Louise Beebe Wilder

VARIOUS members of the Daisy tribe furnish what might be called the pack horses of the garden—that is, they bear a heavy burden and one for which they seldom receive sufficient credit. We are instead rather inclined to look down upon these willing servitors; they are easy to grow, they ask so little—which instead of arousing our gratitude seems to engender a faint contempt. Most of us are prone to like and desire the plants that give us a little trouble, that necessitate the exercise of our wits and skill. Thus we take the easy going Composites for granted, seldom troubling to acknowledge the very real debt we owe them for their solid usefulness.

Where, indeed, should we be without the Sunflowers, the Zinnias, the Marigolds, Cosmos, Rudbeckias, Heleniums, Pyrethrums, Boltonias, Michaelmas Daisies, Coreopsis and the like, that make up so much of the effectiveness of our gardens, especially in the summer and autumn? Of course the Compositae have a bad name as weeds, and justly, for some of the worst and most ubiquitous of the latter are of this clan; but nevertheless we should certainly not be blinded to the genuine worth of those numerous species of which it may well be said that when they

are good they are very, very good, indeed.

Some of these play an important part in the rock garden, taking upon themselves the task of clothing in cheerful greenery and often lovely color the less desirable situations therein, and asking little help or solicitude from us in return for what they give. This ease of culture, however, while being a general rule is not an invariable one. Now and again one meets with "Daisies" that are unresponsive, even to the point of positive standoffishness. This I have been sorry to find the case with that enchanting small creature of our Great Plains, *Townsendia escarpa*, the Easter Daisy, that makes a little tuft of dusty leaves in the midst of which sits inscrutable and impish a large pinkish flower with a gold eye on a stem that is almost no stem at all. Perfectly hardy it undoubtedly is, but it as certainly would rather die (and does invariably) than live in my garden whatever may be my pains to make it comfortable. And this applies to the only other *Townsendia* that I have sought to fascinate—*T. wilcoxiana*, with large lavender flowers. And there are others. *T. florifer*, says Ira Gabrielson, is a real beauty, and *T. incana*, from the Rockies, "is a beautifully silvered canescent species with big lilac flowers."



Dr. Gabrielson soothes one's sense of failure with these aristocrats of the Compositae by saying that they are for the most part short-lived perennials or biennials, or bloom themselves to death (apparently in an excess of eagerness to please) the first season after transplantation from the wild. Raising them from seed and so inuring them from earliest youth to our conditions is probably one way of getting round their capriciousness. In any case one person's failure is not conclusive and these small *Townsendias* are worth striving for.

And while we are dealing with aristocrats we might mention certain of that great and often weedy family of *Erigeron*. These, like the Asters to which they bear a resemblance, boast a number of choice small things for inclusion in a collection of rock plants. The colors of the Fleabanes run from white through pink to the lilacs and purples with a few yellow species, the flowers having more than one row of narrow rays and a yellow disc. The prettiest *Erigeron* I ever grew came to me as *E. trifidus*, which seems to be the same, or very close to, *E. compositus*. It made a little huddle of dusty, hairy, somewhat fleshy and many times slashed and divided small leaves about two inches high and as much across that bristle for a long period in summer with the daintiest possible pale lavender Daisies on short stems. It is quite hardy and one at least of its habitats is the Sierra Nevada Mountains at high elevations. In a rock garden it deserves a choice situation, preferably on a little sunny, stony slope with plenty of grit and humus in the soil. There it proves quite easy and at (Continued on page 73)



THE white-and-gold *Chrysanthemum alpinum*, shown above, is a trifle particular as to site and soil, but worth the extra attention. Where there is space for a plant 18" tall, *Doronicum caucasicum* (left) is lavish in display of golden Daisy-like blossoms



ANTON BRUEHL

The new Modernism is assuming an air of elegance

AMERICAN efforts at modern decoration promise soon to recover from their growing pains. The modernist, having survived the adolescent brutality of "functionalism", now aspires to the more mature qualities of elegance and grace. We have discovered that we can be both modern and comfortable, that we don't have to surround ourselves with objects that outrage the eye or evoke ribaldry, that all our furniture doesn't have to be built in or made of metal tubing. With these notions safely behind us, we can hope that more people will lose their prejudice against a movement that can bring sanity into contemporary decoration.

The apartment illustrated on this and the two succeeding pages displays both distinction and elegance. Its interior architecture, designed by Donald Deskey, presents at once

a simple and distinguished background for the decorations and furniture selected by Diane Tate and Marian Hall, Inc. The apartment, located in River House, commands a splendid view of Manhattan's topless towers. From its windows one can look up to Hell Gate or down to the Battery, with the East River islands lying in the foreground. To a certain degree, then, the simplicity of these rooms frames the views.

At the top of this page is the fireplace end of one of the bedrooms. Here the walls are pale pink with raised plaster bands of cherry and white. The woodwork is a deeper tint of cherry. For the fireplace white marble was selected, surmounted by a modern Japanese picture. The rug is bottle green. Two chairs are covered in a cherry fabric. The low oval table is made of white cellophane.



THE CITY VISTA WINDOW

ANTON BRUEHL



ENLARGING MIRRORS

AS THE view was the most important feature of this apartment a large window fills one end of the living room. Before it were placed two S-chairs in black plush with a fan table from Sweden between. The curtains, made from an oyster color, coarsely woven material, can be drawn

THE walls of the living room are paneled with gray lacquered wood joined together by parallel bands of chromium. As a contrast to the white plastered ceiling, the floor is ebony. Mirrors at opposite ends of the room repeat its vistas to infinity and add to the apparent size

AT ONE end is a group consisting of a table and flanking chairs set before a mirror. The table has a chromium base and black lacquered top. Chairs have corresponding black lacquered frames with gray upholstery. This color arrangement is repeated in the fireplace group



WHITE LEATHER AND BEAR FUR

THE living room fireplace group has for its focal point a black marble mantelpiece on which is placed a bronze by William Zorach before the flat mirror. The sofa and chair are covered with white leather, and a large white bear rug softens the tone of the black ebony floor. The occasional tables here are of chromium with black lacquered tops

Gray, white, chromium and black

Speaking of gilded cages

By Drake de Kay

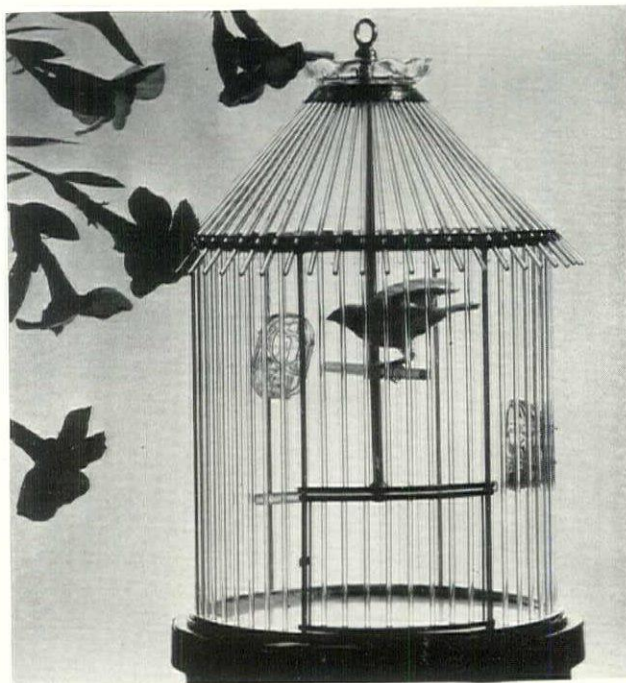


CANARY

"How can anyone be so inhuman as to cage a thrush or a nightingale?" asks a friend. His question reflects a widespread notion that it is cruel to confine birds in cages. If, in defense of keeping feathered pets, one were to reply that all domesticated creatures suffer loss of liberty, the obvious rejoinder would be that farm fowl and animals are deprived of their freedom in order to supply essential human needs, whereas song birds are of no practical use to their possessor.

Admittedly the humanitarian's objection carries weight—but only in those rare instances when the bird fancier is himself so heartless, so lacking in natural humanity, as to treat his songsters as mere decorative features. Of course there is a difference between possessing birds fledged in captivity and mature wild birds caught in traps—sometimes almost as great a difference as exists between shooting clay and live pigeons. And yet there are notable exceptions to the general rule that trapped birds languish in durance vile: one need only cite the bullfinch.

In the *Arabian Nights* there is a poignant tale of a falcon sacrificing its life to save that of its royal master; Scheherezade's allegory suggests a justification for cherishing (not



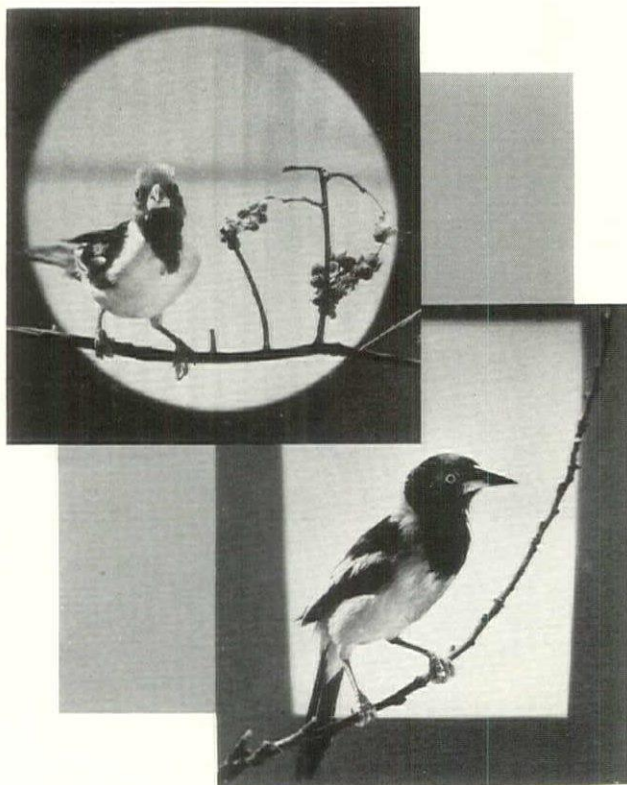
CRYSTAL BAR CAGE

just keeping) bird pets. Affection shown them will be reciprocated as surely as in the case of a cat or a dog. Moreover, it can scarcely be doubted that birds born and reared in captivity or taken as nestlings, being shielded from inclement weather and natural enemies, are happier and longer lived than their wild cousins. Properly fed and tenderly treated they give every evidence of a sense of well-being. An eagerness to practice songs and tricks, a healthy curiosity, above all—their attitude of trust and devotion, lend little support to the notion that cage birds are unhappy.

"Monsieur," asserted a bluff old Frenchman—a veteran of the wars, "the dog is the best part of the man." Unfortunately, under the adverse conditions of urban life, keeping a dog is too often out of the question: the apartment dweller must have regard for practical aspects. If a dog should prove an impossible desideratum, why not keep birds? Considered merely as decoration, as adding a cheery note of color and animation to the static formalism of a living room, much can be said in their favor. Of all pets, excepting, perhaps, aquarium fish, they give the least trouble. Their songs are a cure for the blues, while the lonely man or woman finds in them the best possible substitute for a friend. Children—but what is more delightful than to observe a child's passionate interest in birds?

No attempt is made in this brief space to cover the subject completely. However, the most important varieties of song birds available in the American market are described—their care, diet and the best types of cages noted. The intention is to provide the reader, who has not yet made up his mind, with sufficient data on which to base a decision whether or not to go in for feathered pets.

The commonest and best known of cage birds, the canary, has been bred in confinement for 400 years. So completely domesticated is this songster that escaping from his cage he seems utterly miserable until he finds his way home behind the familiar wires. Centuries of careful breeding have resulted in the development of several interesting varieties; all of them are superior to the wild bird that still abounds in the Canary Islands. One can obtain from dealers French, German, Belgian or English canaries. Best known in this country is the common German or Hartz Mountain variety, a natural singer about 5½ inches long and varying in color from yellow to bright green. A Hartz Mountain type called



MARTINUS ANDERSEN

BRAZILIAN CARDINAL • TROUPIAL



CAGE IN CHIPPENDALE MANNER

the St. Andreasberg is the aristocrat of German birds. Several months of rigorous training on the part of the breeder before the bird is delivered to the dealer insures a magnificent vocal development. Placed in the same room with young canaries the St. Andreasberg demonstrates his value as a singing master. A recent German innovation is the White canary, which in size and shape resembles the St. Andreasberg.

While the Germans have aimed primarily to develop singers of wide tonal range and power, breeders of other countries have made their objectives size, color and conformation. Thus, in point of form, the Belgian or long breed canary is the thoroughbred of the family. He has a large intelligent eye and a small snake-like head; usually light yellow, he is sometimes mottled in gold and green. So high-strung are these thoroughbred Belgians that even their breeders never touch them with the hand but use a light stick for guidance when transferring them from one cage to another.

Closely allied to the Belgian, the French canary is characterized by an individual arrangement of plumage, miniature feather whorls appearing on breast, belly and sides. The breeders endeavor to accentuate this peculiarity, for the more "wheels" on a bird the higher its price.

English canaries include a wealth of breeds. The most important are the Norwich, London fancy, the gold and silver lizards, Scotch fancy, Yorkshire and (*Continued on page 65*)



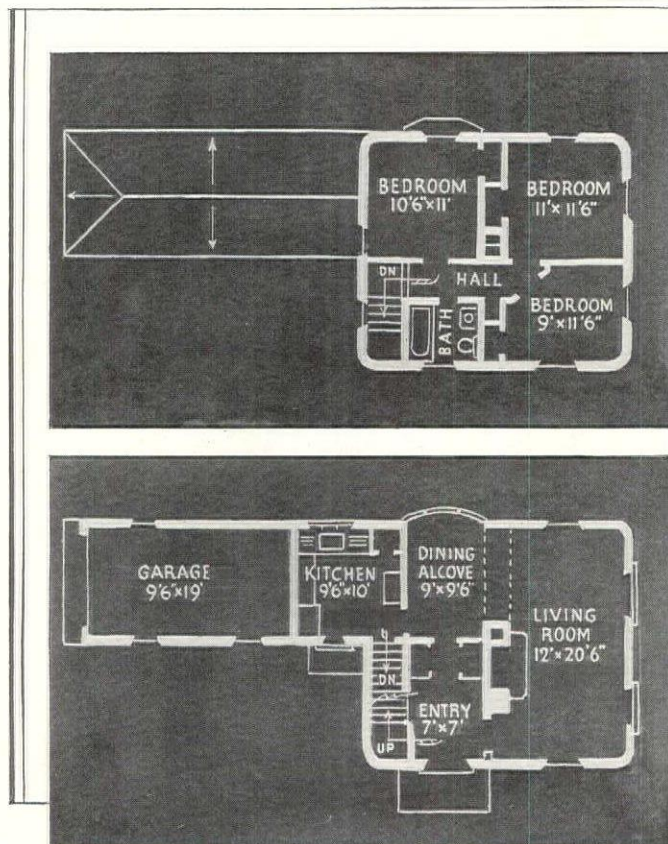
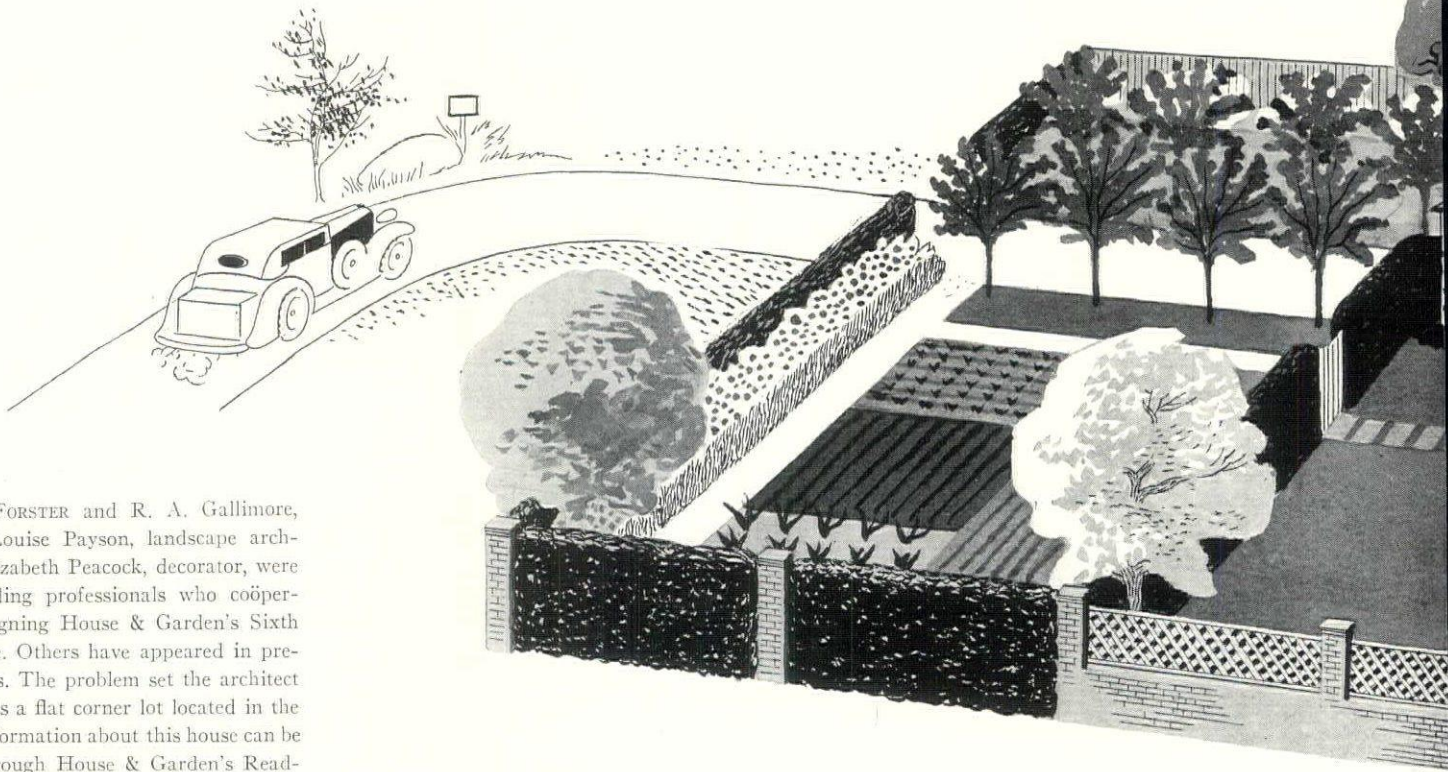
SHELL PARAKEET

CRYSTAL and chromium cage at the top of page opposite designed by Mrs. Anne Tiffany. Above is a white wood cage after the Chippendale manner interestingly carried into the decorative scheme in the New York apartment of Mrs. Peck Hopkins. Grace Hyman Hutchins and Rebecca Dunphy were the decorators. Birds shown on these pages are from the Max Geisler Bird Co.

A Georgian house with traces of Norman influence

is our sixth choice for a little home

FRANK J. FORSTER and R. A. Gallimore, architects, Louise Payson, landscape architect and Elizabeth Peacock, decorator, were the outstanding professionals who cooperated in designing House & Garden's Sixth Little House. Others have appeared in preceding issues. The problem set the architect this time was a flat corner lot located in the suburbs. Information about this house can be obtained through House & Garden's Readers' Service, Graybar Building, New York

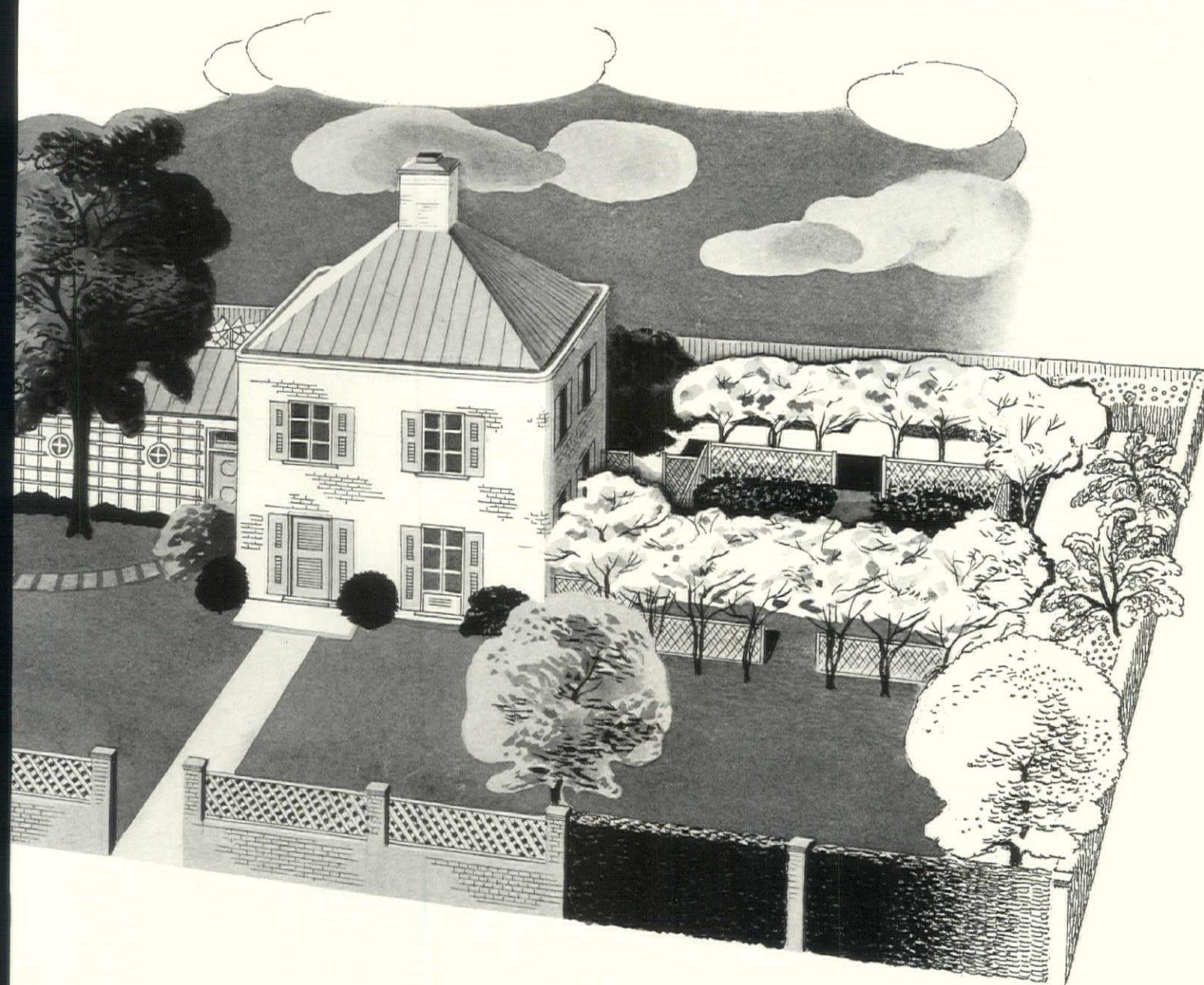


IN VARIOUS parts of England and America the Georgian house is interpreted in different ways. After all, the Georgian era extended over a long arc of years in which many events happened to bring their influence on architectural styles. Consequently, in choosing the style for this Sixth Little House the architects, Frank J. Forster and R. A. Gallimore, who are known for their Norman farmhouse types of residences, designed a small Georgian house that bears the marks of French influence.

The presupposed plot measures 60' by 150' in the middle of which Mr. Forster placed his house. The main body of the house is a square block with rounded corners. Its walls are whitewashed brick over frame construction. The roof is copper with standing seams. A wide gutter concealed behind a slight parapet cornice takes rain water to drain pipes concealed in the walls. A central brick chimney takes care of the heating plant and the living room fireplace. This is whitewashed to correspond with the walls.

To one side a long extension houses the garage and kitchen and, in effect, helps the mass of the house to set comfortably on its site. Trellises and round windows make this a decorative feature.

The design of the house is simple and dignified. It is suffi-



FOR PLANTING PLAN SEE PAGE 68

ciently traditional to satisfy those who prefer living in a house with a past. At the same time it has modern touches which prevent it ever being merely archaic and picturesque. Its cubic contents is 2,100 cubic feet, which would bring the cost of the house to about \$7,500.

Inside the front door is a small entry. Stairs ascend from one side. On the other side is a door leading to the living room and directly ahead a door into the dining alcove. The house-depth living room has four long French windows and a generous fireplace. The dining alcove, in close proximity to the kitchen can be screened off so that at no time does the living room have to be disturbed. Upstairs three bedrooms and a bath furnish adequate quarters for a small family. The maid comes in by the day so that no bedroom and bath need be assigned her. Each of these bedrooms has two windows, which provide for adequate light and cross ventilation.

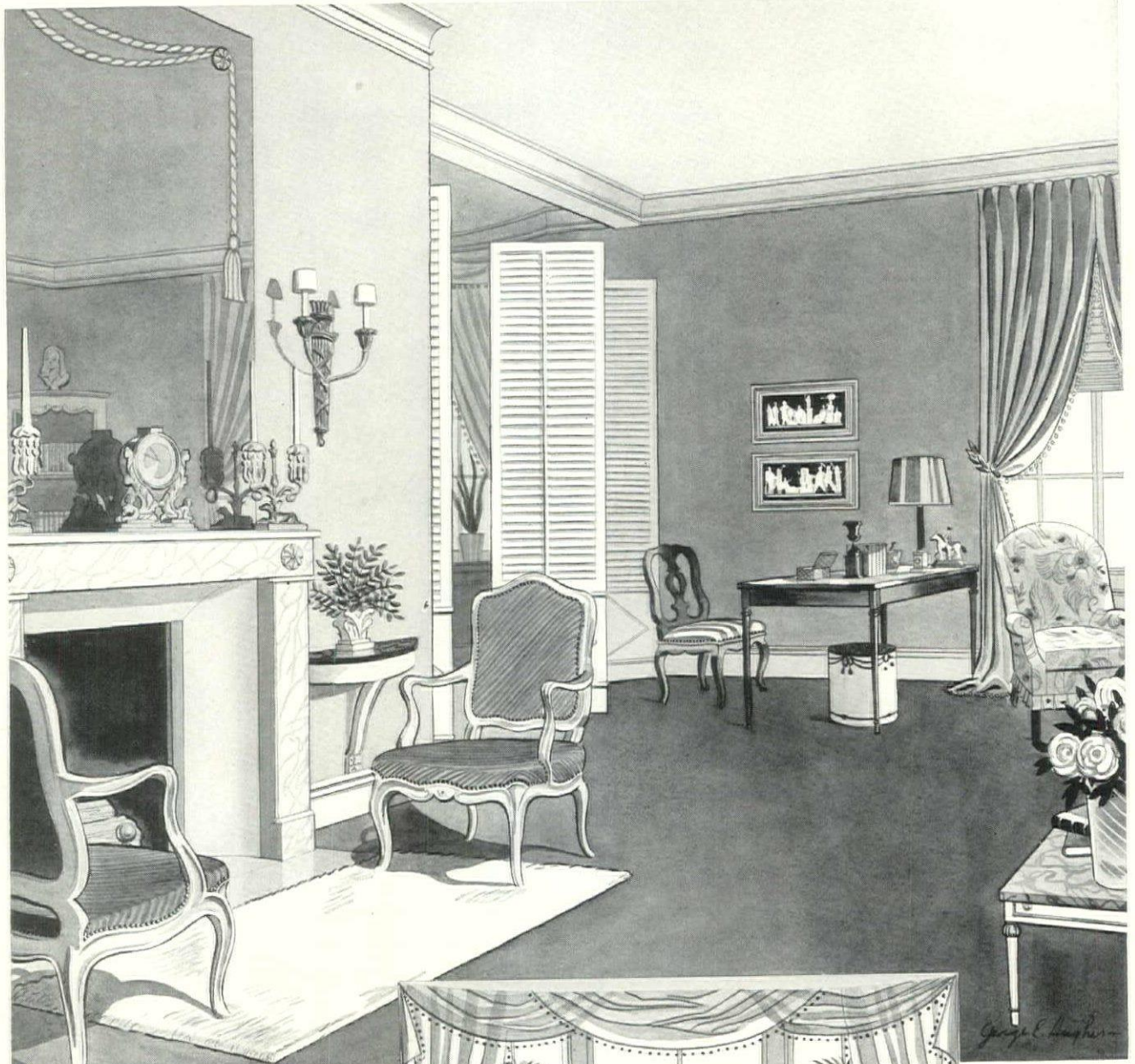
The landscaping of a small property calls for utilization of every available square foot in order to provide the requisite variety in areas. Furthermore, there must be logical arrangement of these areas, else the scheme will lack unity.

Consequently the arrangement of the grounds around this little house is clearly divided into five main sections, all

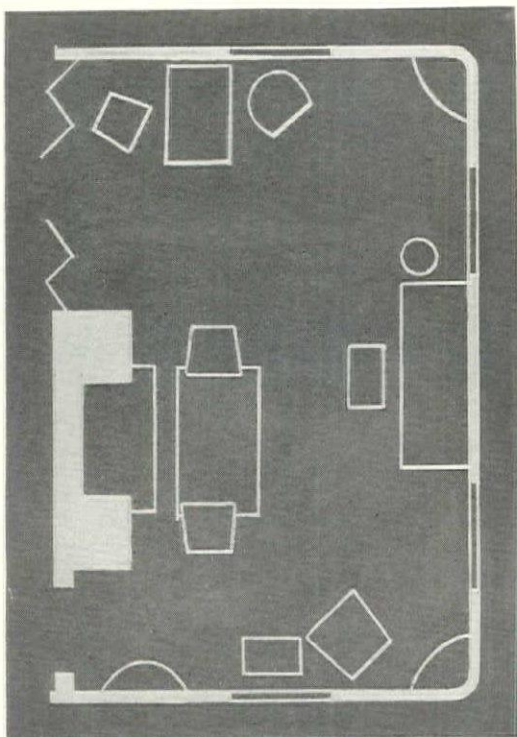
tied together by the boundary hedges and fencing. On either side of the entrance walk lies the main lawn which, to the right, merges into the children's play lawn with its almost complete enclosure of trees and shrubs. Thence access is had to the flower garden proper, the main approach to which is from the flagged terrace off the living room. Here is a complete unit in itself, and yet one which is a delightful introduction to the long shady walk at the rear with its little evergreen winter garden in the shelter of the house. In all this half of the grounds the vistas and approaches are so arranged that to anyone following from one to another, the distance seems much longer than it actually is.

Equally compact is the other half of the plan which, properly enough, is convenient to the kitchen and service end of the house. Besides the vegetable garden proper there are, in the front corner of the property, an herb bed, a flower cutting garden and five dwarf Pears.

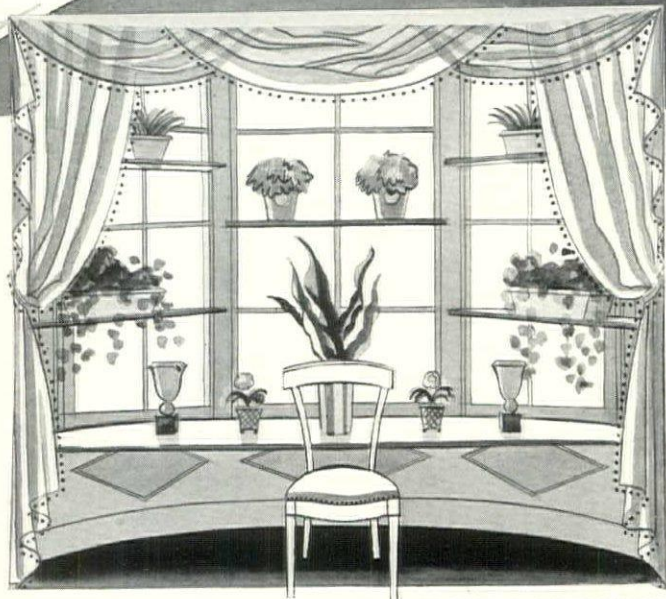
Directly beyond the garage drive is a smaller enclosure where more dwarf Pears balance their brothers across the way. Included here are Raspberries trained on the boundary fence, and such small bush fruits and Strawberries as may be desired. Just around the corner of the house, out of sight and sound, is the drying yard. (*Continued on page 59*)



LIVING ROOM



LIVING ROOM PLAN



DINING ALCOVE WINDOW

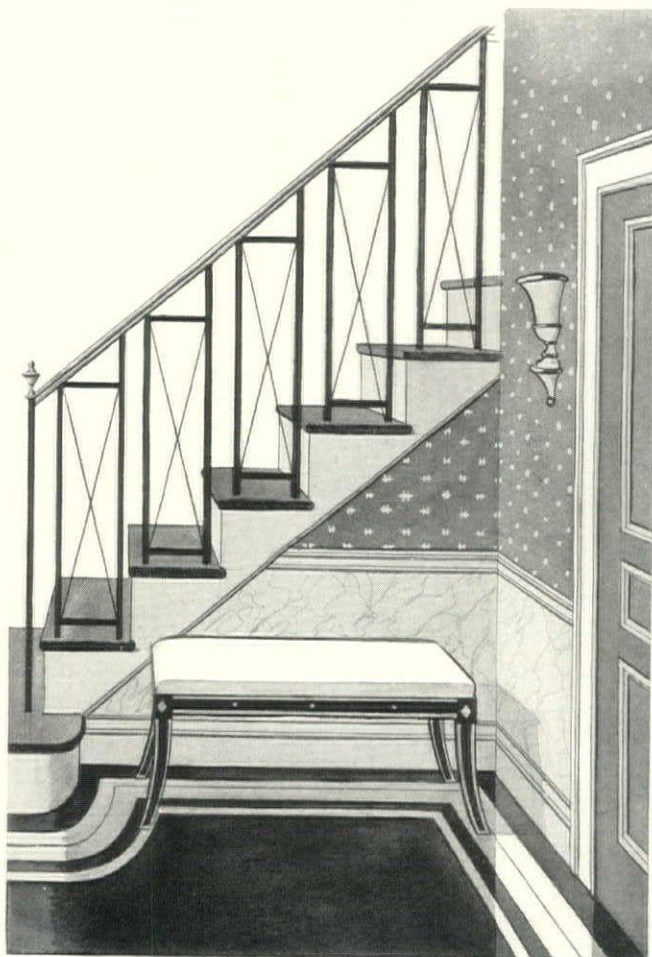
THE living room is decorated in the French spirit, with Louis XV and Directoire pieces predominating. Behind the shuttered screens is the dining alcove, in which the bow window immediately above is the principal feature. The plan at left indicates furniture arrangement

AT THE top of the opposite page is a view of the small entrance hall, decorated in green, white and gray. The master bedroom at right has its walls covered in a soft green paper with gold flowers. Bedspreads in green muslin with diagonal fringe are an interesting note

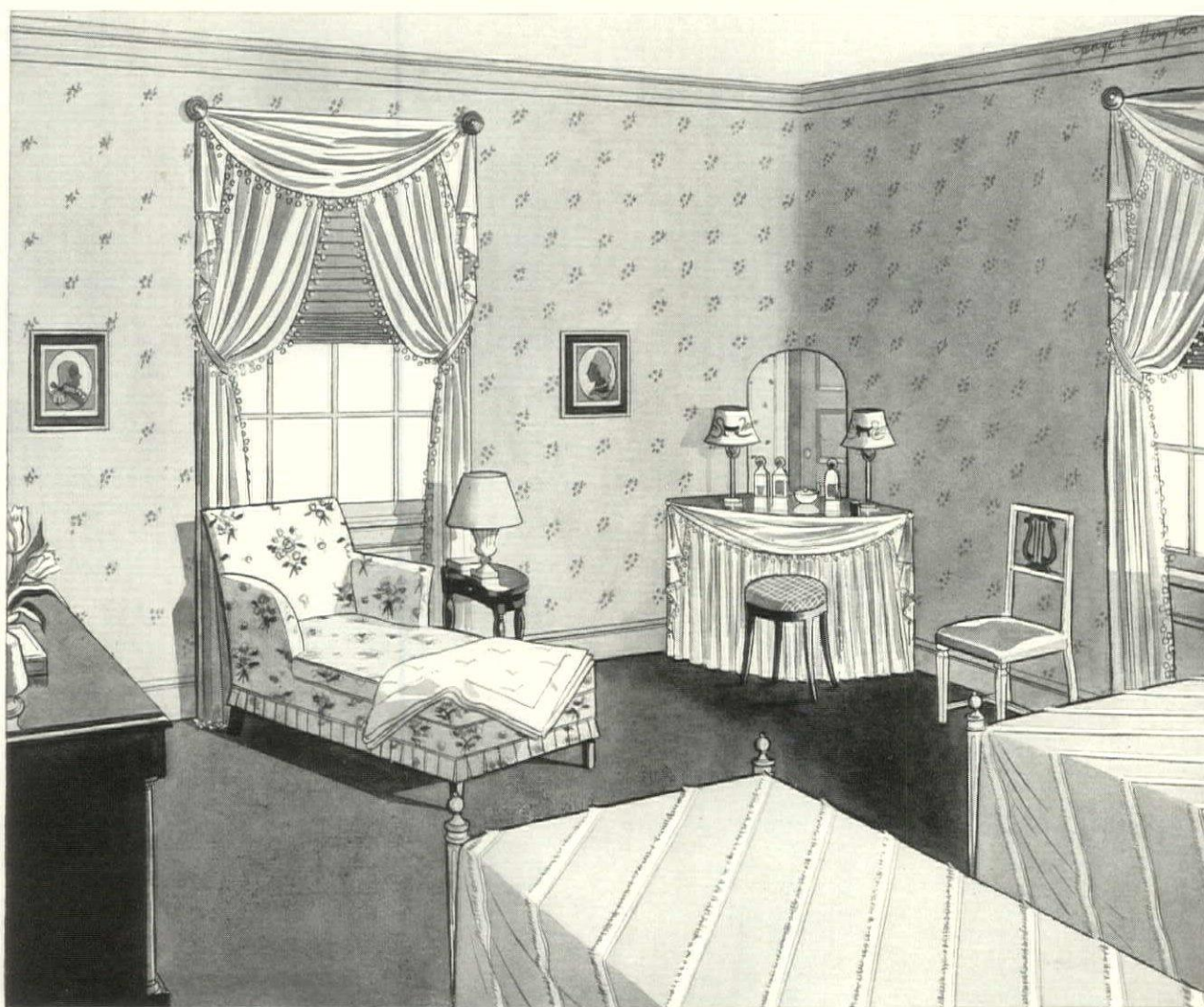
The interiors of this little Georgian-French house, as decorated by Elizabeth Peacock, are rather formal in character, with French influence dominating. On the opposite page is a view of the living room, looking toward the dining alcove, which is cut off from living room only by two shuttered screens. Below it is a sketch of the dining alcove bow window, and to the left of this is a plan of the living room, showing furniture arrangement. On this page, at right, is the entrance hall and below it the owner's bedroom.

The color scheme of the living room is soft gray and white, with yellow, green and gold as the principal accents. Walls are soft gray; woodwork, white; ceiling, white; mantel, white faintly marbled in gold; floor, entirely covered in taupe carpet. Over white Venetian blinds at the windows are yellow moire curtains trimmed with white ball fringe and caught back by maple leaf tie-backs. The mirror overmantel is decorated with a painted rope and swag design in white with gray shadows. Before the fireplace, their front feet resting on a white wool rug, are two Louis XV armchairs with white frames, upholstered in rust color diagonal velvet. At the dining alcove end of the fireplace, on the wall alongside the armchair, is a walnut wall bracket. Between the windows on the opposite side of the room is an Italian walnut sofa upholstered in gray and green moire and satin stripe. Before it stands a walnut coffee table with green marbled top, and at one side a round column table in walnut with black column and black marbled top.

Other living room pieces that may be located from illustration and plan: table desk in light mahogany with white leather top; desk chair, seat cushion (*Continued on page 66*)



ENTRANCE HALL



MASTER BEDROOM

The Gardener's Calendar for May

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1. Arsenate of lead is the standard spraying liquid for the annihilation of leaf-eating insect pests. It may be needed now on the Currant bushes, where the small but voracious green caterpillars put in an appearance as soon as the foliage opens and work amazingly fast.	2. No good gardener allows his crops to become crowded. As soon as the young vegetables in rows begin to encroach on each other he is sure to thin them out. Unless this is done the root system becomes tangled and hard to separate, and the top growth spindling.	3. Lawn mowing ought to be started while the new grass is still fairly short. If allowed to grow long it will mean harder cutting and poorer appearance. Early mowing, too, helps to even the surface of the lawn, though a regular roller is far better to use for that purpose.	4. Young vegetable and flower plants that have been started from seed indoors should always be gradually inured to outdoor temperatures before planting them out in their permanent places. This process is known as "hardening off" and ordinarily takes about two weeks.	5. If the ground is fairly warm and the weather settled, get the Dahlia tubers in now. This relatively early planting means a much longer flowering season. It necessitates, however, plenty of artificial watering in case the summer proves to be a dry and hot one.	6. Some sort of support is necessary for Peas of the tall-growing types and desirable even for the dwarf varieties. Twiggy brush is one of the best materials to use for this. A wire netting trellis is often used, and sometimes a network of strings, portable and supported by heavy wire stakes.
7. While the fruit trees are in flower they should be well sprayed with arsenate of lead and Bordeaux mixture to ward off the codling moths and other pests. Three sprayings are best: as the flowers open, just as the petals fall, and a third time ten days later.	8. Warm weather crops such as Corn, Lima Beans, Tomatoes and Peppers can go in now if the season is as far advanced as it usually is by this time in the month. There is no point in putting them in, though, unless the weather is settled and the soil warm enough to promote growth.	9. As the flower border starts to come into bloom, give it extra encouragement with a top-dressing of fine bone meal. The beneficial results will surprise you. Phosphoric acid is the principal essential plant food element which bone meal puts into the soil. Also some lime.	10. There are several good weed-killing preparations on the market for use on driveways, paved walks and in other places where no growth is wanted. Remember, though, not to use them where anything is to be planted, as they are certain to ruin the soil.	11. Succession plantings of the quickly maturing vegetable crops need to be kept up if you want a long season of yield. Sow a fresh batch when the preceding planting is up and you won't have any gaps in the supply of tender young vegetables for the table.	12. Gladiolus bulbs should be planted at once. Give them a well-drained, rather sandy but fairly rich soil fully exposed to sunlight for at least half of the day. Subsequent plantings can go in every ten days until late June or early July, for succession of bloom.	13. It is easy to install some sort of bird pool in a secluded corner of the garden or lawn. Even a shallow concrete basin filled from a pail will serve. A situation near sheltering shrubbery or low trees is likely to be especially popular with birds. Once started, keep it filled.
14. Large Peonies should be staked before their buds start to weigh down the stalks. A support that will encircle the whole plant loosely is the best kind. One excellent knock-down type on the market uses heavy galvanized wire for both stakes and the encircling ring.	15. A strong nicotine solution is excellent spray for destroying aphids on Sweet Peas and soft plant growth in general. Don't let these pests get a start, as they multiply rapidly and can cause a lot of very serious damage in a short time by sucking the plant juices.	16. Newly planted shrubs and trees are benefited by a light mulch of peat moss, cut grass or leaves. This keeps the soil from drying out and checks the growth of weeds. It can be left in place all summer and winter, being dug in early next spring. Two or three weeks are enough.	17. Everything that is being transplanted, from tiny seedlings to young trees, must have its roots protected against drying while out of the ground. Unless this is done these highly sensitive and vital parts will be severely injured if not killed. Transplant on cloudy days.	18. Quick stimulation of plants with heavy top growth can be accomplished by applying nitrate of soda dissolved in water. Don't get it on the foliage. This is probably the quickest way of adding to soil the nitrogen which plants need in order to make healthy growth.	19. If you have not put in those annual flower seeds intended for sowing directly in the outdoor garden, better get at it. Summer will soon be here! Have the upper two or three inches of soil very finely prepared and water thoroughly several hours before starting to sow the seeds.	20. Nearly all tall flowers will benefit by staking against the pressure of high winds and heavy rain. This is particularly true of Larkspurs, Hollyhocks, Foxgloves, Garden Heliotrope, Dahlias and Gladioli. Use good stakes and tie firmly with raffia or cloth strips in several places.
21. The flowering stalks of the Iris can be cut freely without injury to the plants if care is taken to leave plenty of foliage for the promotion of subsequent growth. The same principle applies equally to May-flowering Tulips, Peonies and later on, the Gladiolus plantings.	22. Waterlily planting time is here. Give the roots a rich, mucky soil and put a few goldfish in the water to eat the mosquito larvae and keep things clean. Even a small pool is worth having, as modern Waterlily blossoms are magnificent in appearance, variety and fragrance.	23. A last-minute Rose garden can be made even now if you buy pot-grown plants. They can be transferred without much harmful root disturbance. Be sure that the soil into which they go is well drained and rich, and keep them regularly watered during dry weather.	24. Perennial seeds planted now in pans or boxes and kept growing well will make plants of good size for setting out in early September. Or they can be wintered over in a coldframe, for spring planting. These ought to bloom well next season and be at their best the year after.	25. Many gardeners overdo the practice of hilling their vegetable crops. The main idea of drawing the soil up around the stems is to make it serve as a support. Care must always be taken not to remove much from over the spreading roots, lest they suffer when the dry weather comes.	26. Plan to keep a barrel of liquid manure on hand to stimulate plants that are not doing well. Make it by steeping a sack of fresh manure in a barrel of water. If the fresh material is not available, the dried product sold in bags by the garden stores will serve as a substitute.	27. Celery for next winter should be started now. Sow the seed broadcast in an outdoor bed, transplant the seedlings once, and set out permanently when about 4" high. Soil for Celery should be rich, containing plenty of humus and wet rather than dry. The paper blanchers are good.
28. The summer mulch can now go on the Strawberry bed. It will keep the berries off the ground and protect them from spattered mud during rains. One of the best materials for this purpose is mulch paper fitted around the plants. It will also be valuable to keep down weeds.	29. As the weather grows hotter the wheel-hoe becomes increasingly valuable in the vegetable garden by maintaining a surface dust mulch against evaporation. Soil moisture cannot be too carefully conserved during the hot, dry spells which are inevitable during the summer.	30. Flowers that are gathered for the house should have the butts of their stems placed in water the moment they are cut, thus excluding the air from them. Change the water completely every day you keep them and cut another inch off each of the stems. The flowers will last much longer.	31. Flea beetles are a pest in some localities, attacking such crops as Potatoes, Tomatoes and Eggplants. These minute, elusive beasts bore tiny holes in the leaves, which soon turn yellow and die. One remedy is frequent spraying with Bordeaux. Don't let them get a start.	☉ First Quarter, 2nd day, 5 h. 39 m., evening, in the East.		
				○ Full Moon, 9th day, 5 h. 4 m., evening, in the East.		
				☾ Last Quarter, 16th day, 7 h. 50 m., morning, in the West.		
				● New Moon, 24th day, 5 h. 7 m., morning, in the East.		

Old Doc Lemmon cites Eph Tompson to prove a point

"There's them thet 'low as how alkyhol ain't got no more pra'tical use into it than a stack o' last year's Pea-brush, but the more I think 'bout it the more I b'lieve thet folks who talk thetaway h'ain't never knowed old Eph Tompson. If'n they did, they just couldn't help seein' things different.

"Eph he lives all by his lonesome in thet leetle old shack on the Willis place, doin' his own cookin'—such as it is—an' gittin' along God knows how. Been there winter an' summer for years, he hes, workin' at odd jobs o' gardenin' now an' ag'in as he gits the chancet an' happens to feel like it, but mostly livin' on charity, plug tobacker an' licker. Come huntin' season, he guns a pa'tridge or two an' traps some rabbits, an' in summer he's a fair hand at ketchin' yaller perch. But by an' large it's alkyhol he lives on, an' for an old coot who's half blind an' deaf as a post an' h'ain't no more flesh onto his bones than a scarecrow he's about as tough as I ever see. An' knowin' Eph like I've done for more'n

fifty year, I give it as my solemn bounden b'lief thet it's the licker as hes kept him on deck so long an' lively.

"Ye see, livin' like he does in a flimsy one-room shanty with a couple o' rat-chawed blankets an' a cracked wood burnin' stove, Eph ain't whut ye'd call extry clean an' sanitary-like. Oncet when he come down with pneumony an' like to died they took him to the county horspital an' the doctors there said as how he was a reg'lar walkin' dictionary o' diseases—hed purty nigh ev'rythin' they'd ever heard tell of in the way o' contagions an' germs an' serious ailments. But as soon as they found out he hed to hev his licker, an' begun lettin' him hev a slug ev'ry couple hours, he started gittin' well an' was back home ag'in in a week or two. 'Pears to me like he's so galvanized an' copper-plated inside from drinkin' thet no self-respectin' germ hes a chancet to hurt him much, less'n he gits dried out an' corrosion sets in.

"Bein' on the town like he is most o' the time,

ye might wonder how Eph gits a-holt o' so much licker. Wal, sir, I'm tellin' ye thet old squirl could coax a quart or two out'n Andy Volstead hisself. He makes his own wine from dern near anythin' thet grows—cherries, grapes, wild blackb'ries, elder flowers, potatoes, parsnips, skunk cabbage—an' to hear him beggin' a neighbor for a slug of apple or red-eye to keep him from dyin' on the spot would fair melt your heart. He's been breathin' his last a hunderd times in the past ten year, accordin' to his say-so, but somehow the grave ain't ketched a good enough holt on him yet.

"Sometimes I wonder whut Eph's real end is a-goin' to be, an' when it'll come. Sooner or later, I s'pose, the old machine'll wear out an' he'll be gathered to his fathers. But I tell ye, mister, the undertaker hed better leave his flask to home when he comes to put Eph in shape for the funeral, else the old feller's likely to come to enough to beg a swig out'n it an' start in livin' another eighty year or so."

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Mock Turtle	Vermicelli-Tomato

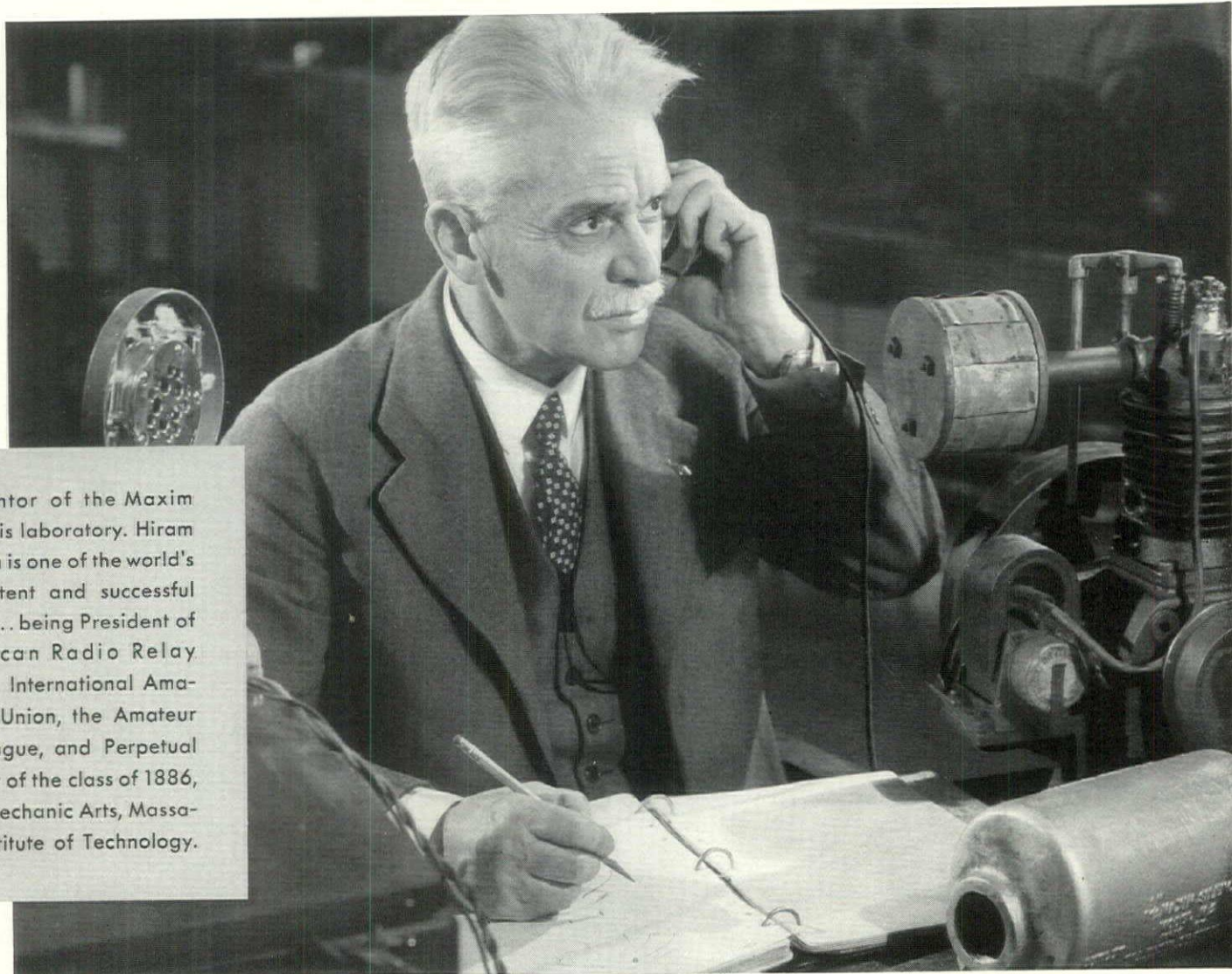
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whose latest book is
"Life's Place in the Cosmos"



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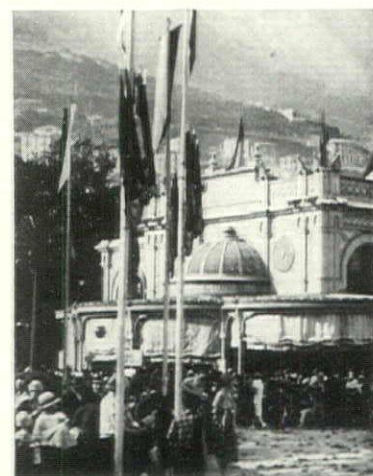
MOST of us have routine duties which engage three-fourths of our waking hours. What shall we do with that other fourth? It is just here, it seems to me, that so many of us fail, and pay the dreadful price of being uninteresting.

• In my father's family he established dynasties of these uninteresting persons. For example, Mrs. Smith was Stupid The Third, and Mr. Brown was Stupid The Fifth, meaning that of all the persons he knew he could think of only two who were more stupid than Mrs. Smith, whereas in the case of Mr. Brown he could think of four who were more stupid.

I suspect my distinguished sire of having been not only hypercritical but intolerant in his social judgments. I also suspect that his various dynasties of stupid persons were those who had no hobbies.

Hobbies vary to the extent that men and women vary. Some hobbies are silly and fail to lift their devotees out of the uninteresting class. Other hobbies generate a worth-while product and force their devotees to become interesting persons willy or nilly.

With hobbies it is as important as it is with wives that one be selected which one can stick to down through the years. That this should follow, a hobby should have unlimited possibilities. A game of poker has unlimited possibilities as against a game of contract. In poker one plays a lone hand, is self-determining and depends entirely upon one's self. In contract one is restricted to the partner's limitations. With a really good hobby the



sky is the limit and it never fails to command one for life.

• The hobby of all hobbies which possesses the nearest to a perfect combination seems to me to be cinematography. Certainly it has no limits, for it offers all the possibilities of the spoken word, the written word and the painting, and adds to these that most vital of all things—motion. We may be ever so clever and subtle in the use of exquisitely chosen words; we may be ever so clever and subtle in the composition and management of colors in our painting; but no matter to what lofty heights we may ascend we cannot communicate that thing which we call movement. Only the cinema can convey the graceful movement of a woman's body, the swing of an arm, a characteristic mannerism, the subtlety of a passing glance, the coquetry of a furtive smile—or the fleeting emotions that traverse the soul which lies back of every pair of eyes.

• And when one realizes the simplicity of the tool that brings us these valued things, one wonders why every one of us is not a cinematographer, just as nearly every one of us is a Kodaker. I often wonder if in a generation or two there might not be a sort of aristocracy composed of those who are able to show what sort of persons they descended from—what one's great grandparents really looked and acted like when in the life. If this were to be so, woe betide those future unfortunates who shall come down from an ancestry too benighted to make cinematic records. That the making of such records calls for too much technical skill is about as valid an excuse as avoiding to wind one's watch or operate one's radio receiver because they call for too much technical skill.

To me, life without cinematography would be far less worth the living than it

is. I find difficulty in describing the pleasure I have extracted from the making of certain ciné pictures. The creation of a beautiful ciné picture affords me quite an uplift. The possession of the necessary technical skill is of no moment, for the dullest of my associates can operate a Ciné-Kodak as well as I can and can bring home very wonderful pictures.

• It is the idea behind the picture, the story it tells, the expedients adopted to take advantage of the cinematic possibilities that challenge one. And no matter how successful one may have been, he always feels he can do better. Verily, the sky is the limit. I really believe it is the most wonderful opportunity for the ordinary mortal to express his intellectual, poetic and artistic qualities that has ever been offered.

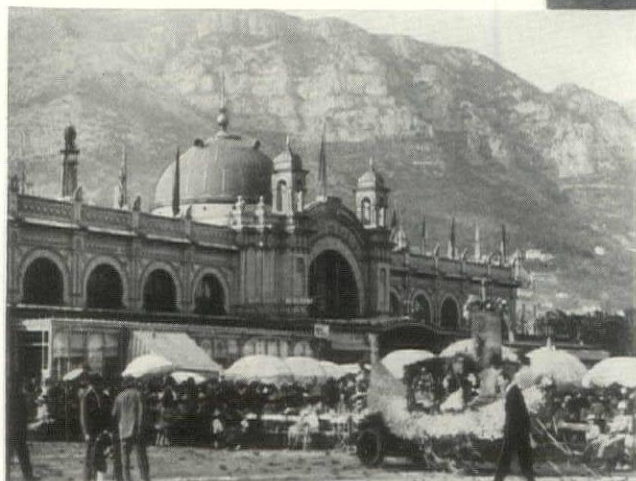
I have other hobbies, such as yachting, fishing and amateur radio communication, but they are not available to me during

much of the time. Not only is cinematography available all of the time, day and night, but it adds enormously to the interest of the other hobbies. I do not pretend to say whether I am interesting or stupid to my fellow men and women, but I do pretend to say that at this moment I would be less interesting—or more stupid—had it not been for my Ciné-Kodak. H.P.M.

Note: With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show you sample reels of the kind you yourself can make. The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

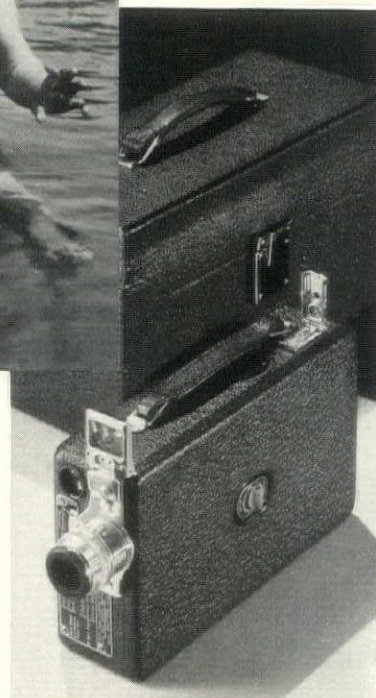


Left: "I find difficulty in describing the pleasure I have extracted from the making of certain ciné pictures." . . . Grandchildren John Maxim Lee and Percy Lee in an experimental mood—on the Connecticut River at Lyme.



Left: "A hobby should have unlimited possibilities" . . . The Maxim shutter has purred appreciatively at sight of Monte Carlo's elegance and gaiety . . . or Egypt's pillared temples.

Right: "And when one realizes the simplicity of the tool that brings us these valued things, one wonders why every one of us is not a cinematographer."



Ciné-Kodak "K"

EASTMAN'S FINEST MOVIE CAMERA



Maple room or maple household ... build it piece by piece!



The Whitney Company co-operates with selected retailers in building complete homes on their floors. The doorway above identifies these houses. Within, you will find representative groupings of Early American reproductions.

A LITTLE BIT of Colonial America, in your own home! You can achieve it, easily and at reasonable cost, with authentic Whitney reproductions. To furnish a whole house, or a single room, or a corner of a room, you will find in this collection a variety of distinguished pieces, inspired by some of the best work of early craftsmen.

Do not imagine, however, that it is necessary to buy Whitney furniture in "suites." Whitney patterns are "open stock," so that you can purchase a sturdy tavern table, or a Welsh cupboard, or a graceful Windsor now . . . and then add to your possessions as inclination dictates.

Whitney Colonial Reproductions reflect the craftsmanship of competent wood-workers, some of whom have been with this company for twenty, thirty, or forty years. The woods they use are New England sunny maple and rock birch. Each piece of Whitney furniture is hand-pegged; each piece carries a triple guarantee. Exclusive Whitney dealers, located at strategic points throughout the country, will be glad to help you make your selections. Ask them or write to us, for a free copy of the booklet, "How to Furnish Your Home in True Colonial Style." A coupon is below for your convenience.

Illustrated are: 460 Butterfly Table (\$43); 651-2 Duxbury Comb-back Arm Chair (\$25); 651 Duxbury Comb-back Side Chair (\$19.50); 398 Server (\$36); 247-A Chippendale Mirror (\$16); and 591 Water Pitcher Cupboard (\$77.)

W. F. WHITNEY CO., SO. ASHBURNHAM, MASS. Department HG-5-33

Please send me a copy of your booklet, "How to Furnish Your Home in True Colonial Style." Also tell me where I can see the nearest Whitney House.



NAME

ADDRESS

NAME OF NEAREST FURNITURE STORE

Shaking up a good cocktail party

(CONTINUED FROM PAGE 24)

Young hostesses who want to give a party but don't like to lead you to expect too much, go in for it a great deal. They ask you in for cocktails at eight o'clock which means a supper with much liquid refreshment and is entirely out of the quick drink with canapé category. It requires some originality of background and food. There must also be some thought devoted to the entertainment question; either someone to play the piano, or some way of dancing, if only to the radio, or a variety of games.

At one of the most successful of these, the room had been converted into a sidewalk café on a Paris street, with the aid of tables and chairs borrowed from the ice cream parlor on the corner, and a booth was rigged up to look like a newspaper kiosk, where the drinks were served. The guests were served by alpaca-jacketed waiters (carrying the French atmosphere to the limit) who also brought the drinks as they were ordered. Only the food failed to be French, for there were hot dogs with horse-radish and mustard, a sort of rarebit known as Rhode Island devilled cheese, hot hors d'œuvres, alligator pears with chicken, and ice cold stuffed tomatoes. Whatever the setting, a way must always be devised for seating the guests, if you don't want them collapsing from fatigue by midnight.

FOR SECOND TYPE COCKTAIL PARTY

Cheese Canapés

Cut bread in quarter-inch slices; lightly spread with French mustard; sprinkle with grated Parmesan cheese, brown in oven and then sprinkle with chopped sweet pickles.

Cheese Canapés

On squares of toast spread 1 cup of cream cheese mixed with 1 teaspoon of onion juice and ¼ teaspoon of Tabasco sauce and 12 chopped, stuffed olives.

Crab Canapés

Cut bread in slices quarter-inch thick, and about 3 inches long, and half an inch wide. Butter and brown in the oven. Mix one cup of chopped crab meat, 1 tablespoon of lemon juice, ½ teaspoon of salt, 2 drops of Tabasco, few drops of onion juice and 2 tablespoons of olive oil. Then spread the toast with melted cheese and over it the crab mixture. Decorate with a couple of very thin slices of pimento.

Bacon Canapés

Cut bread quarter-inch thick and then cut into any fancy shape. Sauté in the bacon fat, spread with French mustard and finely chopped crisp bacon. Sprinkle with chopped olives.

Ham Canapés

Sauté circles of bread one-quarter inch thick in butter. Mix finely chopped ham with creamed butter seasoned with salt and cayenne and a few drops of Worcestershire sauce. Spread on bread and sprinkle with finely chopped hardboiled eggs.

Lobster Canapés

Cut bread in one-fourth inch slices and then cut round with biscuit cutter.

Cream 2 tablespoons of butter, add to it one cup finely chopped lobster meat, 1 teaspoon mustard, few drops of Worcestershire sauce, few grains of cayenne and 8 finely chopped olives. Sauté the discs of bread and spread with the mixture.

Nut and Olive Canapés

Toast buttered circles of brown bread and spread with chopped nuts and olives mixed in equal quantities and with enough mayonnaise to spread. Garnish with whole nut meats or with one stuffed olive in the center.

Tongue Canapés

Cut circles of graham bread with a biscuit cutter and toast lightly. Mix chopped slices of cooked tongue with creamed butter and 2 tablespoons of capers to ½ cup of tongue mixture. Spread toast, sprinkle with salt, cayenne and Tabasco and garnish with a sprig of watercress.

Peanut and Bacon Canapés

Cover round pieces of white bread cut ¼ inch thick, with a small square of finely sliced bacon. Spread thick with peanut butter mixed with the juice of sweet pickles. Toast in the oven and serve hot.

Paté de Foie Gras Canapés

Separate the fat and the truffles from the foie gras and mix the remainder with thick cream until a smooth butter paste. Then spread on slices of bread and garnish with grated egg.

Egg Canapé

Broil slices of bread, butter thinly. Boil two eggs hard and make a paste of the yolks with butter. Season with paprika and cayenne and spread with a fancy tube.

THIRD TYPE OF COCKTAIL PARTY

Tomato Viennese

6 tomatoes
4 tablespoons mayonnaise mixed with 1 cream cheese
Add one sardine which has been skinned and boned
1 hardboiled egg
3 tablespoons chopped celery
2 teaspoons Worcestershire sauce
¼ teaspoon Tabasco
Dash of cayenne
½ teaspoon salt

Chop all ingredients very fine and mix with seasoning and then add mayonnaise. Fill the hollowed out tomatoes which have been drained and chilled. Place on ice until ready to serve.

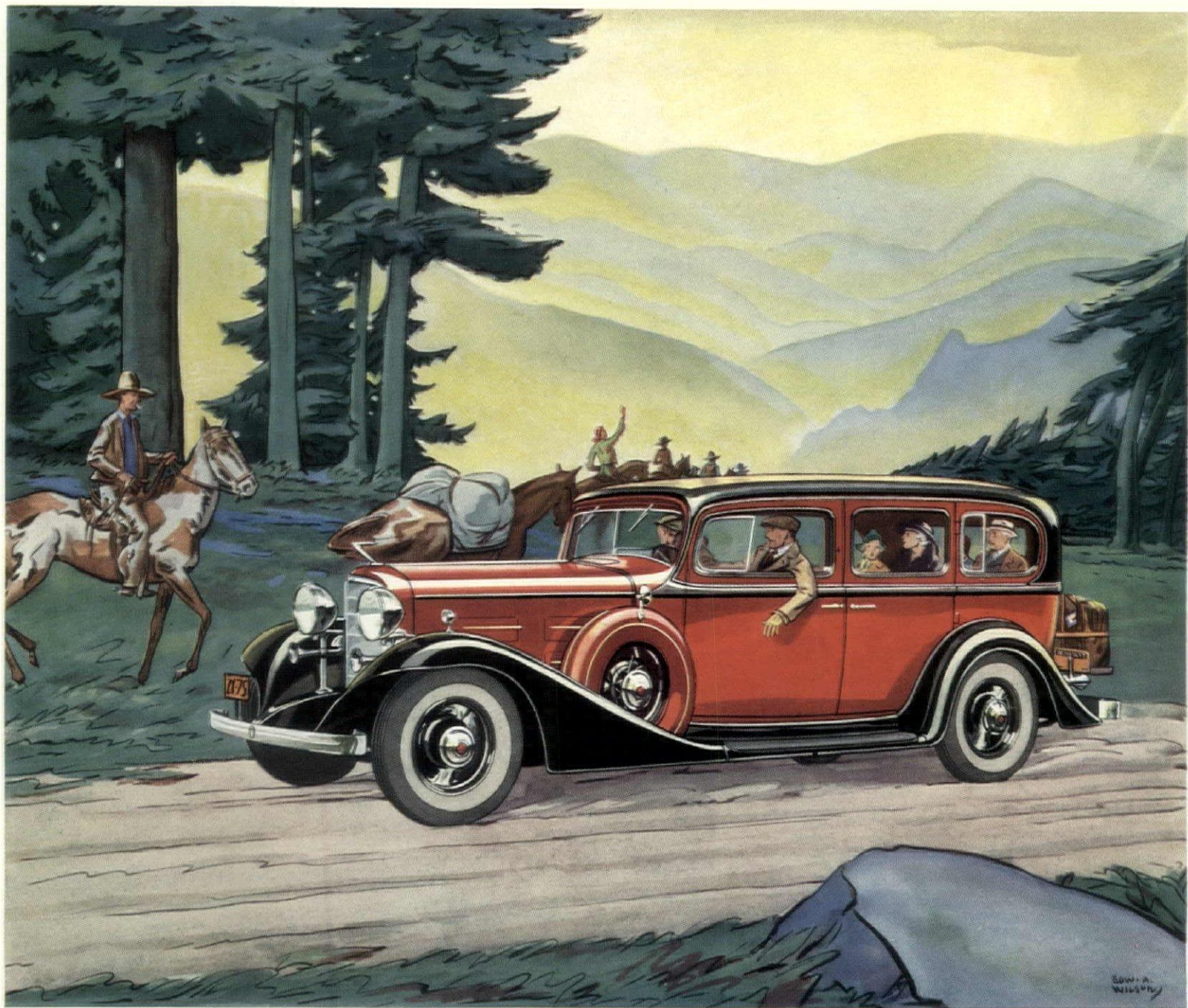
Alligator Pear and Chicken

Fill the half of a small alligator pear which has been salted with a mixture of breast of chicken, celery, nuts and cucumber, chopped fine and mixed with mayonnaise.

Rhode Island Devilled Cheese

2 ounces grated cheese mixed with 2 tablespoons of red tomato chow-chow, 2 tablespoons of melted butter, pinch of mustard and salt, dash of cayenne and pepper. Mixture is then cooked on the stove until cheese is melted and then served on squares of hot buttered toast.

(Continued on page 65)



The Seven-Passenger Sedan, list price \$2495, f.o.b. Detroit—5 wire wheels standard—G.M.A.C. terms available

DON'T HOPE TO EXPERIENCE IT ELSEWHERE

..it is found in La Salle alone!

It would be difficult to imagine a more completely satisfied group of motorists than those who drive La Salles. From the date of its introduction six years ago, La Salle has enjoyed an owner loyalty and an owner enthusiasm unusual among motor cars. Today, it is the rare exception to find a La Salle owner who is other than a staunch and enthusiastic advocate of his car. . . . Some explanation of this is found in the fact that La Salle is a highly individual creation—with qualities and characteristics that are quite peculiarly its own. In its staunchness and sturdiness, its roadability and balance, it reveals its heritage from

Cadillac. And so in its quietness of operation and its general mechanical trustworthiness. Yet it has a sprightliness of manner that belongs to no other car on the road; and there is simply no duplication anywhere of the youthful eagerness with which it obeys its driver's inclination. . . . This peculiar combination of staunchness and verve is most intriguing. In fact, once you have experienced it thoroughly, it is practically impossible to find a satisfactory substitute. . . . This extraordinary car is now priced most reasonably for what it provides. The Standard 5-passenger Sedan, for instance, lists at \$2245, f. o. b. Detroit.

La Salle 7.8

A GENERAL MOTORS VALUE

BRIGHTEN UP YOUR BEDROOM!

New pieces... Charming designs... Six lovely colors



ROOM INTERIOR BY B. ALTMAN & COMPANY, NEW YORK

These smart Simmons Beds only \$24.75 each . . . Choose your own matching pieces

THEY will bring a lovely new note to your bedroom, these simple pieces in smooth metal and glowing colors, their lines accented by gleaming white metal.

This new bedroom furniture by Simmons is beautifully proportioned, finely made to the last detail, superbly finished with the soft glow of a new *imperishable* finish.

It is smart and suitable in any home, equally appropriate in city apartment, country house, or seashore cottage. It cannot warp. In any climate, the drawers always fit, they slide smoothly, noiselessly. Its magnificent, softly lustrous finish is practically crack-, peel- and chip-proof.

There are six styles of beds in the new Simmons furniture in a choice of six colors. With the beds there are Night Table, Dresser, Chiffonier, Vanity, Bench, Mirror and Chair to choose from.

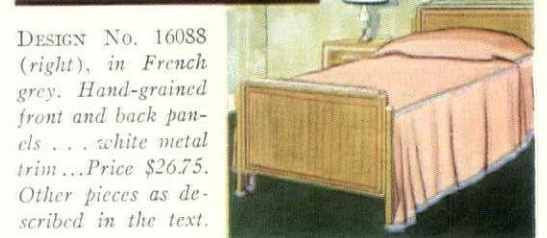
All pieces are sold separately. You may choose your own group—and your own colors.

Illustrated above is bed No. 16085, in ultra-smart black and silver. It costs only \$24.75; night table \$15.75; dresser \$49.50; vanity \$54.50; mirror for vanity \$27.50; vanity bench \$11.50; chair \$17.50. (All prices slightly higher west of Denver.)

Ask to see this new Simmons furniture at leading furniture or department stores.



DESIGN No. 16087 (left), in soft peacock green, accented by bands of gleaming white metal. Price \$26.75. Other pieces as described in the text.



DESIGN No. 16088 (right), in French grey. Hand-grained front and back panels . . . white metal trim . . . Price \$26.75. Other pieces as described in the text.

SIMMONS *Beds • Furniture • Springs • Mattresses*

Shaking up a good cocktail party

(CONTINUED FROM PAGE 64)

Hot Lobster Canapé

Fry one tablespoon minced onion in two tablespoons of butter until golden brown. Add 2 tablespoons of butter, 2 tablespoons of chopped watercress, 1 tablespoon of flour, $\frac{1}{8}$ teaspoon curry powder, 1 cup of cream. When smooth add one pint minced lobster and heat thoroughly. Heap mixture on rounds of bread sautéed in hot melted butter until golden brown. Sprinkle with paprika and serve hot.

Hot Sardine Slivers (five people)

Heat 12 medium-sized sardines in 1 cup of tomato catsup, add 1 tablespoon lemon juice. Butter six strips of toast each large enough to hold two sardines. When the sardines are heated through, remove sauce, roll in fine buttered crumbs and place two on each piece of toast. Pour a little sauce over each and garnish with watercress.

Hot Hors d'œuvres (four people)

Tin of sardines. Skin and bone and shred very fine. Add three chopped pickles, 1 green pepper, 1 stalk of celery, 1 tomato. Season with Worcestershire sauce, few drops of

Tabasco, salt and pepper. Heat the mixture and just before taking off the stove pour mayonnaise over it. Mix well and allow to get very hot. Serve on sautéed toast.

Hot Hors d'œuvres

4 pieces of toast. Place crisp bacon on each. Beat whites of two eggs and cover toast and bacon and on each drop a yolk of an egg. Put in oven until whites are brown and pour Hollandaise sauce over before serving.

Hot Hors d'œuvres

A delicious, simple hors d'œuvre may be made in advance of the meal. Take circles of bread fried in butter until a golden brown. Then make the following mixture: 3 eggs boiled 20 minutes shelled and chopped very fine and mixed with 2 tablespoons grated cheese; 2 tablespoons finely minced sweet green pepper, $\frac{1}{4}$ teaspoon of salt, dash of cayenne. Moisten the mixture with equal parts of mayonnaise and melted butter and spread rather thick on the fried toast. Set in the oven for a moment. Garnish with a sprig of watercress. Serve hot.

Speaking of gilded cages

(CONTINUED FROM PAGE 55)

Manchester (or Lancashire). There are also numerous sub-classes. Breeding for size and plumage, the English have developed the giant of the canary family in their Manchester copy, which often measures eight inches in length. It boasts a beautiful crest, as does one of the Norwich varieties.

Of wild song birds the most tractable and affectionate is the bullfinch, a native of central and northern Europe. When trapped and caged he shows his optimistic philosophy by immediately adapting himself to the new environment. Apparently the sudden loss of liberty causes him no qualms, for he snaps up the food offered him with evident relish, and in a remarkably short time will be eating from the hand. The German (measuring about 7 inches long) is the best-known variety. Its breast and upper part of belly vary from crimson to bright chestnut; a velvety black hood covers the head and upper part of the throat, while the rest of the body is steely gray, save for a white rump and brilliant black wing feathers tipped with reddish gray. The bullfinch's coat shines like lustrous silk.

The largest birds come from Scandinavia and Russia and the smallest from England. Docile, gentle-mannered fowl, they can be taught to pipe two and sometimes three airs, but their training requires long, patient application. They also learn to perform simple tricks. English birds have been found best adapted for hybridization with canaries and goldfinches.

Like the bullfinch, the goldfinch (about 5½ inches in length) is a handsome, friendly bird, apt at learning tricks and a singer who can mingle warbles, trills and twitters in a truly delightful fashion. The most highly prized variety is the scarlet-headed, which has the entire head colored rich

scarlet or crimson. Goldfinches never quarrel among themselves. Once a year the female lays five or six pale green eggs. If the young birds are taken from the nest before being fully fledged they can easily be reared by hand and taught the canary song.

So numerous are the species of finches that it is impossible to describe all of them in the compass of a brief article. In addition to those already mentioned (the canary itself is a kind of finch) there are the chaffinches, saffron finches, Japanese nuns, silver bills, orange cheek waxbills, magpie finches, fire finches, etc. All of them are handsome cage birds and warblers of note.

Europe, northern Asia and parts of Africa know that melodious red-breasted songster, the linnet. As susceptible of thorough training as the canary, the young linnet if placed within hearing of a good singer of his own kind soon masters the art himself. Like the finches, he can be taught tricks. By mating a male linnet with a female canary beautiful hybrid specimens are produced, varying in color from milk white to gray.

For pure melody the European nightingale holds the palm. Classical poets continued the Greek tradition of the bird's feminine nature, recalling the myth of Philomela, daughter of a king of Athens, who was changed into a nightingale. Actually, the exquisitely melancholy plaint is the male bird's courting song. The female never sings. Whether the mocking-bird equals the nightingale in natural song is a moot question, but there can be no doubt that the larger American bird is a better mimic. Were it not for the law prohibiting the caging of native song birds, he would certainly be a favorite.

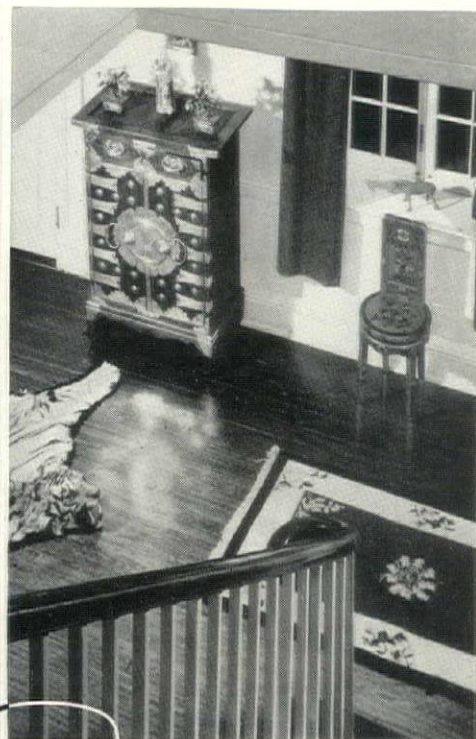
The Indian nightingale, known also

(Continued on page 72)



Mrs. Wm. Mitchell, wife of the "Flying General." Renowned for her gracious hospitality. Her favorite sport—hunting African tiger!

Right: A Korean chest, a brilliant red lacquer chair of Chinese origin and a gorgeous tiger skin give great interest to the entrance hall.
Below: The spacious living room where a colorful Persian rug and three African tiger skins are strikingly set off by the richly waxed floor.



LOVE THE MELLOW
POLISH OF WAXED
FLOORS AND FURNITURE"

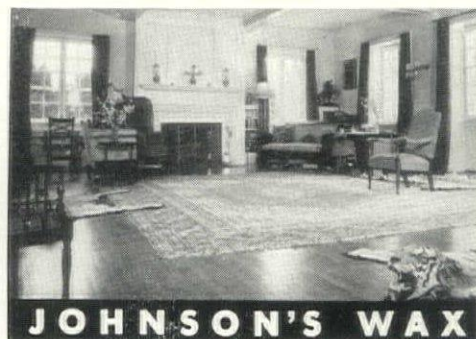
says Mrs. William Mitchell

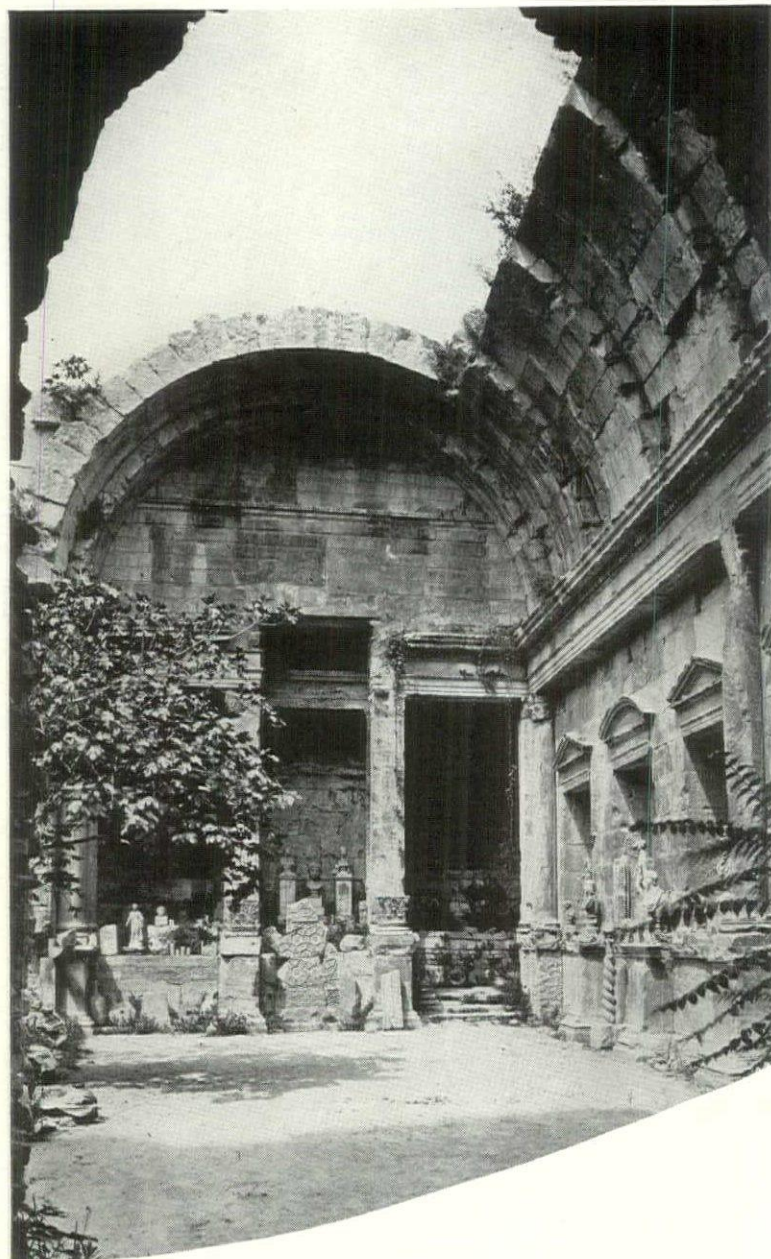
● "Genuine Johnson's Wax has been used in my home for years. Each application gives greater beauty and protection."

• Take a peep into Mrs. Mitchell's handsome country home in Middleburg, Va. You will immediately be impressed with the beauty of the wax-polished floors and furniture. Johnson's Wax has given them a glowing shield of protection that has successfully warded off disfiguring marks of wear.

• Your own housework can be simplified this truly economical way. Little wonder that Mrs. Mitchell recommends Johnson's Wax with such enthusiasm. She finds it the most economical way to keep floors and furniture in perfect condition. Johnson's Wax is far more than just a polish. First it cleans the surface, then seals it tightly against dirt, stains and scratches. • Simplify your housework and cut your expense budget by deciding right now to use only Genuine Johnson's Wax on your furniture, floors and linoleum. For sale (paste or liquid) at grocery, hardware, paint, drug and department stores. Rent the Johnson's Electric Floor Polisher from your dealer at very small cost.

Century of Progress Visitors! See Johnson Exhibits (Hall of Science and Home Planning Hall)





France

The Atlantic, once as wide as the world, has shrunk

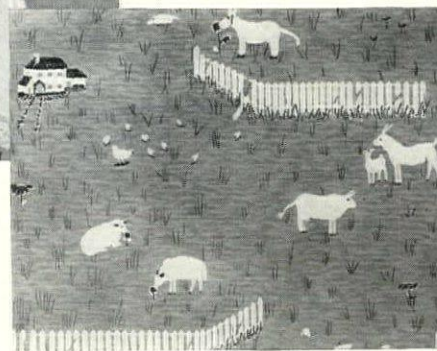
to a handful of hours . . . why not summer over the curve of the world in the lands where your world began? ▲ Normandy in blossom time, a mist of soft pink and tender green . . . blue-bloused men, and daintily coifed women, rough wooden *sabots* clattering along the country roads ▲ The Chateau Country with the smiling valley of the Loire . . . Chaumont where Catherine de Medici lived; and Benjamin Franklin made his home during a mission to France ▲ Biarritz and St. Jean de Luz . . . cross those bleak passes of the Pyrenees where Charlemagne and Wellington fought . . . the spas and the baths of Luchon, Cauterets and Vernet ▲ Carcassonne, Arles and Avignon, awaiting in the sun, each with its Roman secrets ▲ For excellent golf and riding, Antibes on the Cote d'Azur, or the smartest of bathing at Juan-les-Pins ▲ The indomitable Alps, just as intriguing as in Napoleon's day, but much more simple to cross in luxurious motor buses . . . the pine-clad Vosges, rich with health resorts ▲ Paris week-end interludes stretch out like a Maypole . . . Le Touquet, Vichy, Deauville, La Baule and Dinard ▲ The finest and fastest trains with tariffs of less than two cents a mile . . . hotels, villas and pensions cheaper than ever before ▲ Visit your local travel agency and have them help plan your holiday in France this summer.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.



GAY nursery paper of a modern farm scene has blue ground, design in white, bright blue and green. Margaret Owen



DANA B. MERRILL

BIG bows tying spring flowers on pale blue ground is a fine pattern for bedroom paper. From Margaret Owen

New chintzes and wall papers

(CONTINUED FROM PAGE 38)

ground colors are bright and dark blue, egg-shell, brown, silvery gray, raisin and the ever-popular green. For slip covers there are new checks, small patterns, a moire design that combines charmingly with flowered curtains, and a practical Orinoka sun-fast cotton of narrow stripes in excellent color range.

Finally, for soft, luxurious effects achieved inexpensively, look at the new Celanese ninons and taffetas. The ninons, charming for sheer curtains, come in delectable colors, plain and with self-tone designs; taffetas in checked, striped and plaid effects are used for bedspreads, curtains and dressing tables.

A Georgian house

(CONTINUED FROM PAGE 59)

in gray and green stripe; barrel chair upholstered in yellow feather chintz; bergère with white frame also in the yellow chintz; small table; two white and gold corner cabinets; wall bracket console with mirror.

The color scheme of the dining alcove was planned for its harmony with the living room treatment. Walls are painted soft yellow, woodwork and ceiling white. White bordered black linoleum is on the floor. Curtains are white celanese trimmed with crystal ball fringe. As shown in the sketch on page 58, the bow window is fitted with shelves for potted plants, window boxes, etc. The dining table is oval, in white and gold with a black top. Side chairs are walnut upholstered in green Permatex finished with brass star nails. A walnut side table with two drawers completes the furniture complement. Two white urn bracket fixtures give indirect light.

Above a marbleized dado, the little entrance hall has its walls covered in a cool green paper studded with gray stars. Woodwork here is white and gray. Black linoleum with a white border covers the floor. Two white urn wall brackets are lighting fixtures. The only furniture is a pair of small stools with black and gold frames upholstered in white patent leather fastened by star nails.

Subdued, restful tones are the basis of the master bedroom color scheme. A soft green paper patterned with gold flowers is on the walls. Woodwork is painted the same green. The floor is carpeted in soft gold. Windows are curtained in embroidered yellow batiste trimmed with yellow ball fringe. Swag valances are of the same

material, caught at top with ormolu ornaments. The Venetian blinds are green. Beds in off-white have spreads of green muslin diagonally patterned with yellow fringe. Between the beds is a walnut open-front bedside table.

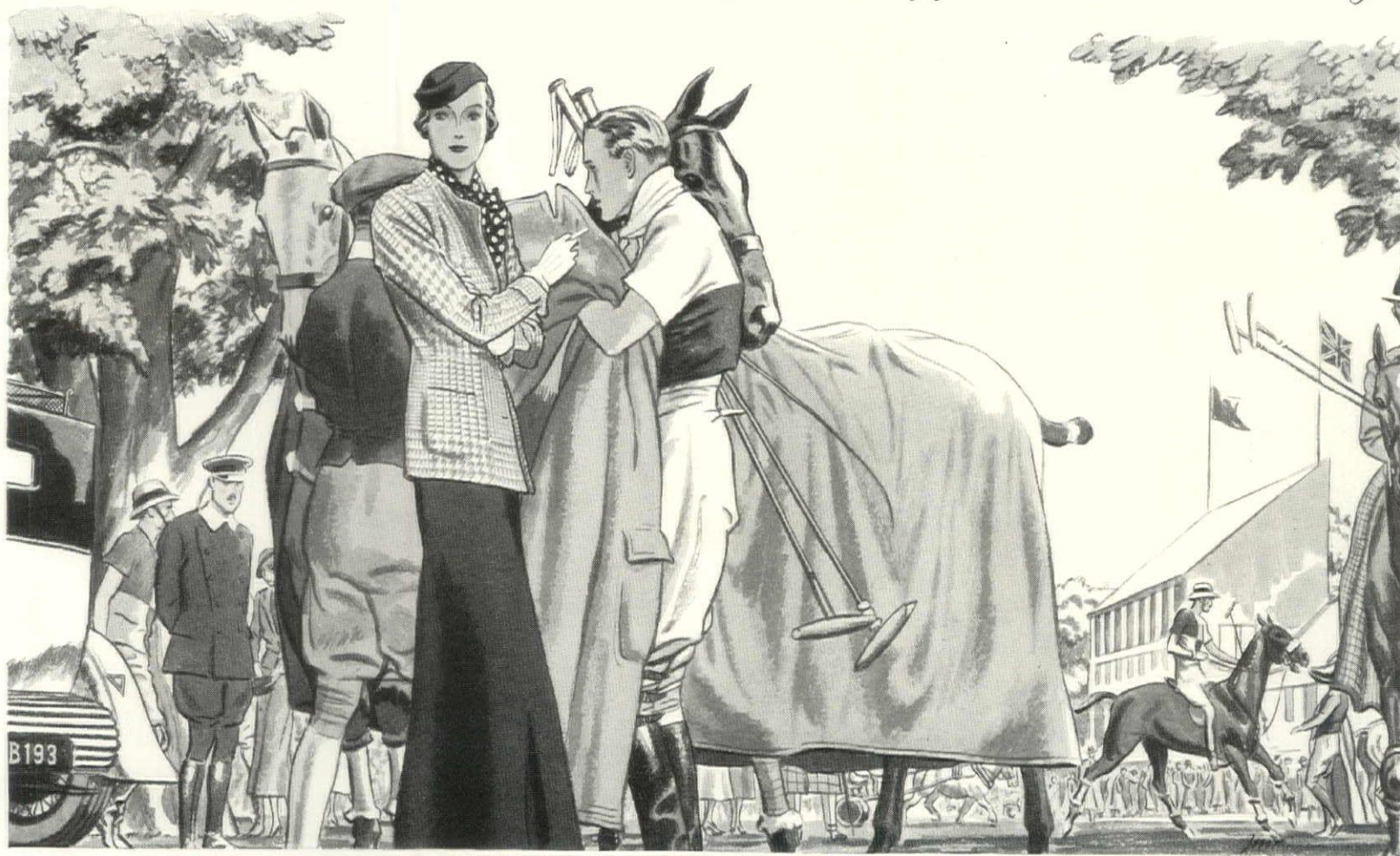
In the outside corner of the room is the dressing table draped in the curtain fabric. The stool is of walnut upholstered in green and white chintz. Before the window opposite the beds is a chaise longue in the same chintz as the dressing table stool. At its arm is a semi-circular walnut table. Also in the room are a walnut chest-of-drawers and a white and gold side chair covered in plain yellow.

For one of the other two bedrooms, white wall paper with gold design, white woodwork, green Venetian blinds, French headed white taffeta curtains faced with green taffeta, green moire bedspreads on walnut beds and soft green carpet is the suggested scheme. The third bedroom—walls, pink-beige paper with diamond and rosebud design; woodwork, pink-beige; carpet, beige; Venetian blinds, woodwork color; curtains, peach flowered chintz; bed, sewing table, chest-of-drawers, ladder-back chair—all in mahogany; bedspread, cream dotted swiss.

The kitchen might be papered in a brown and yellow plaid with woodwork painted off-white, floor of brown linoleum and curtains yellow gingham, white trimmed.

Information about any particular furniture piece, wall paper, fabric or accessories suggested for use in this house may be obtained from House & Garden's Reader Service.

How an English Complexion keeps its Apple-blossom Beauty



Few things in the whole wide world are lovelier than the Englishwoman's exquisite skin . . . delicate as apple blossoms, rare as the rosy translucency of pearls. And this is the paradox: that while her fine complexion *is* more priceless even than pearls, it is also as easily within your reach as a spray of apple blossoms growing in your garden.

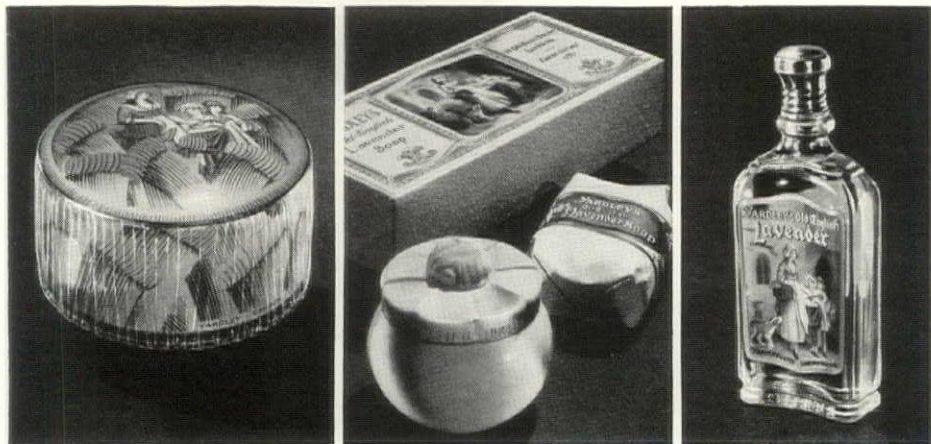
She has no beauty secrets. But she cares for her skin as if it were the precious thing she knows it to be. Her soap

is Yardley's English Lavender, used for both her complexion and bath. She finds she needs but one cream, for Yardley's English Complexion Cream, snowy and fragrant, and deliciously cool, serves as a cleanser, during the day; as a lubricant and tissue builder at night; and as an all-day foundation under Yardley's English Face Powder.

Yardley's Face Powder is perhaps the crowning achievement of this simple cosmetic routine. It is like fragrant,

tinted mist, and so fine that only the richer, softer finish of your skin gives evidence of its presence.

And because there are so many other enchanting things in the Yardley series, we have made up a booklet, H-5, "Complexions in the Mayfair Manner," to tell you about them all. It is free, if you will write for it. Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33, Old Bond Street; and Paris, Toronto, Sydney.



BY APPOINTMENT TO HER MAJESTY



THE QUEEN OF ENGLAND

Yardley's English Face Powder, to leave your skin with a velvety bloom. In six new shades, including *English Peach*, a warm and becoming rachel with a trace of pink. \$1.10 for a large box.

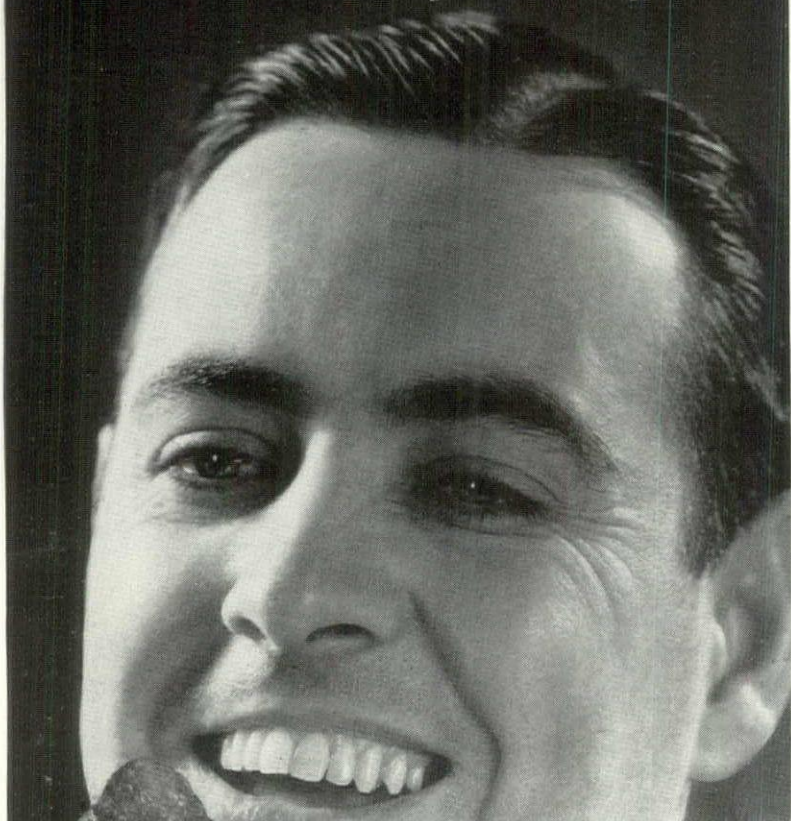
Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly \$1.50, now \$1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, \$1.05, or 20 cents singly.

Yardley's English Lavender, a light and charming fragrance for all informal occasions. Englishwomen prefer it particularly for morning and sports. \$1.10 to \$15. The bottle illustrated, \$1.10.

YARDLEY'S ENGLISH LAVENDER

PLEASE HIM

this easy way



JUST watch his face light up when that rich, red, piquant Heinz Tomato Ketchup appears on the table. No matter how simple the meal—how inexpensive the meat—Heinz Ketchup whets appetite to the hunger-pitch—brings a welcoming smile from the men folks.

For 57 years Heinz has made this ketchup to the same high quality standard. It is the simmered down essence of garden-fresh tomatoes—sweetened with the finest sugar—spiced to perfection. No wonder it is the largest selling ketchup in the world.

Don't fail to call your grocer now and order a bottle of Heinz Tomato Ketchup for tonight's dinner.

H. J. HEINZ COMPANY
PITTSBURGH, U. S. A.
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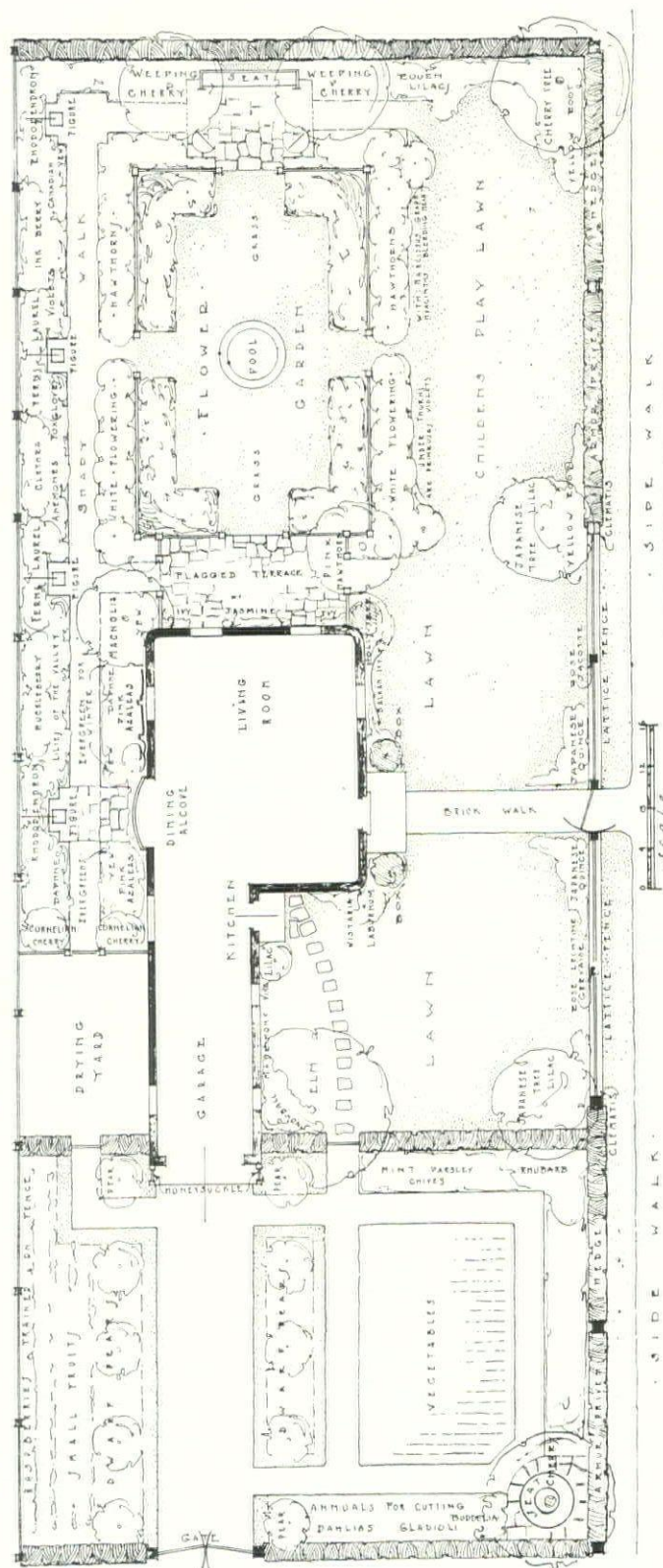
TOMATO KETCHUP



ONE OF THE
57

THE LARGEST SELLING KETCHUP IN THE WORLD

Georgian house planting plan



THE landscaping plan provides five main divisions of the plot: the entrance lawn, a children's play lawn, an enclosed flower garden adjacent to the house terrace, a shady walk and special evergreen garden for winter, and a vegetable, fruit and flower cutting garden in one corner of which a circular seat has been built under a Cherry tree. All of these are so planned that access from one to another is easy and natural, while the individuality of respective areas is kept. The whole forms a complete unit without waste space anywhere. Louise Payson was the landscape architect

ALL the important functions of a landscape scheme have been included within the limits of a lot measuring 60' x 150'. Thus, adjacent to the service end of the house, is found a compactly arranged kitchen and fruit garden, separated by a hedge from the purely ornamental areas. The lawn spaces give an impression of spaciousness unusual in a property of this size. Privacy has not been sacrificed, however, nor is there any lack of flower color. The flower garden, especially, gains unusual seclusion by the double enclosure of the Hawthorns and the boundary hedge



COMBINING features of both Hepplewhite and Louis XVI designs, the two walnut chairs shown above illustrate especially well how Italian cabinet-makers converted prevailing foreign furniture styles to their own uses regardless of the original model. Both these chairs are from the author's collection

Italian Provincial chairs

(CONTINUED FROM PAGE 49)

an ingenious and naïve manner that it more than made up for the perfection of the original, which as time went by became monotonous, if anything, in its continued repetition of the same motifs and general design.

We cannot point, unfortunately, to an Italian chair of the 18th Century and say "that is an Hepplewhite, Chippendale or Louis XV," as it may have points of all three. The chair may be Hepplewhite in outline and in every detail of the back, but the legs may have a real Louis XV turn to them, with the delicate French carving complete. Furthermore, instead of a rich brocade worthy of the wood and design, it may be covered in a simple country linen, in a self-colored brocade design, called *filaticcio*, the whole expressing an unsophisticated charm that is delightful. It can take its place happily in any sympathetic surrounding, harmonizing perfectly with either English or French pieces used in the same room.

The change of style and dress had a most important influence on chair design. In the 18th Century, women no longer wore the rigid farthingale and men discarded the bulky ruff at the top of their long hose; heavy velvet, fur trimmed and many other cumbersome details of dress hitherto disported were exchanged for supple silks, taffetas, satin coats and knee-breeches. So chairs decreased in their massive proportions and uncompromising rigidity to become graceful and light, with a decided gain in comfort, through the use of soft upholstery.

Padded backs, strap-hung seats upholstered in silk, satin or linen designed to imitate brocade, cane, and simpler examples in woven rushes soon replaced the earlier wooden seats and straight, high backs against which it was considered bad manners to lean, even if the clothes permitted. Moreover, the weight which made the moving of chairs fatiguing, relegating them

to set places about the perimeter of the room, was eliminated.

Walnut was the principal wood used in the making of these chairs, although olive, fruitwood and the less costly cypress were often employed. This latter wood was especially popular for the painted examples. A filler, of plaster content, was used first to cover the wood, and the painting, marbling or gilding applied to the smooth surfaces thus created. In the simpler country examples of this work, the lack of a hard wood that would resist warping or the knocks and bangs that chairs received, caused the plaster filler, with its decorations, to chip off, in many cases leaving the chairs too unsightly to use. Discarded from the villa, they found their way to the peasant's cottage, and thence to the antiquarian, where they were retouched before being put on sale. To find a really good example of this beautiful 18th Century painted work unspoiled by retouching is almost impossible, although hundreds of examples exist in the villas of Italy today, where the owners were wise enough to value them properly and in time.

Chippendale's use of one wood without marquetry was adhered to by the Italian copyists, but they did not take to the ball and claw foot. Many of the Chippendale and Hepplewhite models were painted, especially in the north around Turin and Venice. These were sometimes charmingly colored a soft tomato red with yellow moldings, or in a dark green with black and gold lines, where inlay or decoration would occur in the original.

Through all the phases of the 18th Century work, from the reign of Louis XV to the end of the Empire, chairs can be found in the natural, polished wood where walnut, olive, or fruitwood was used, or painted and decorated, where the more expensive woods were either too difficult to obtain or

(Continued on page 74)

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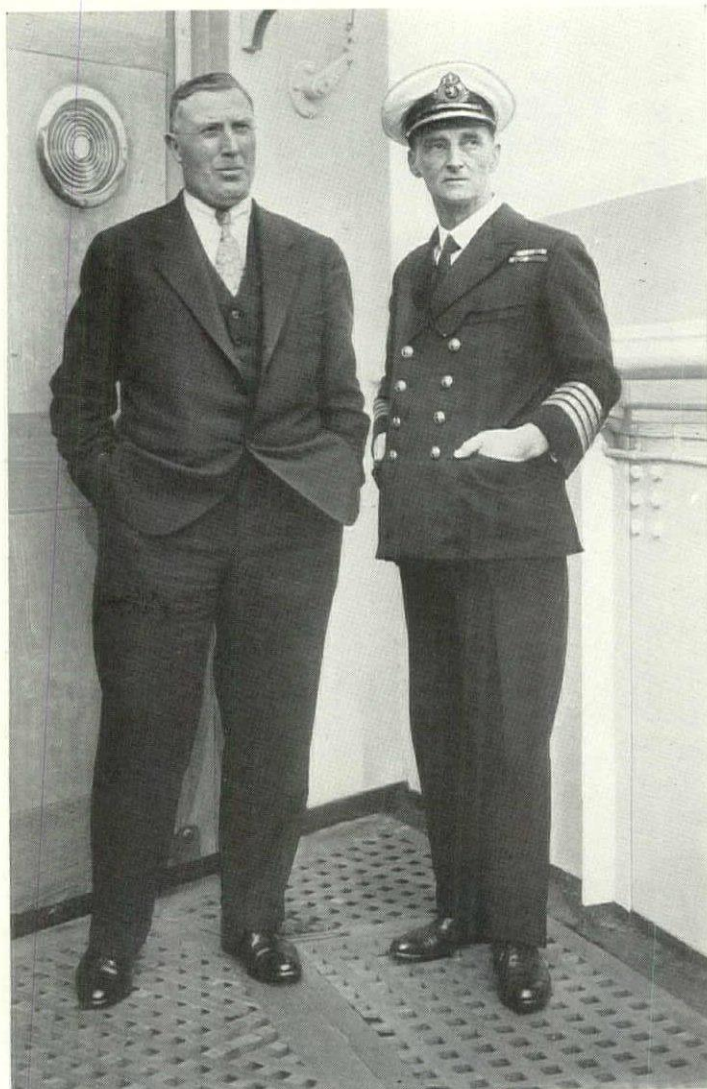


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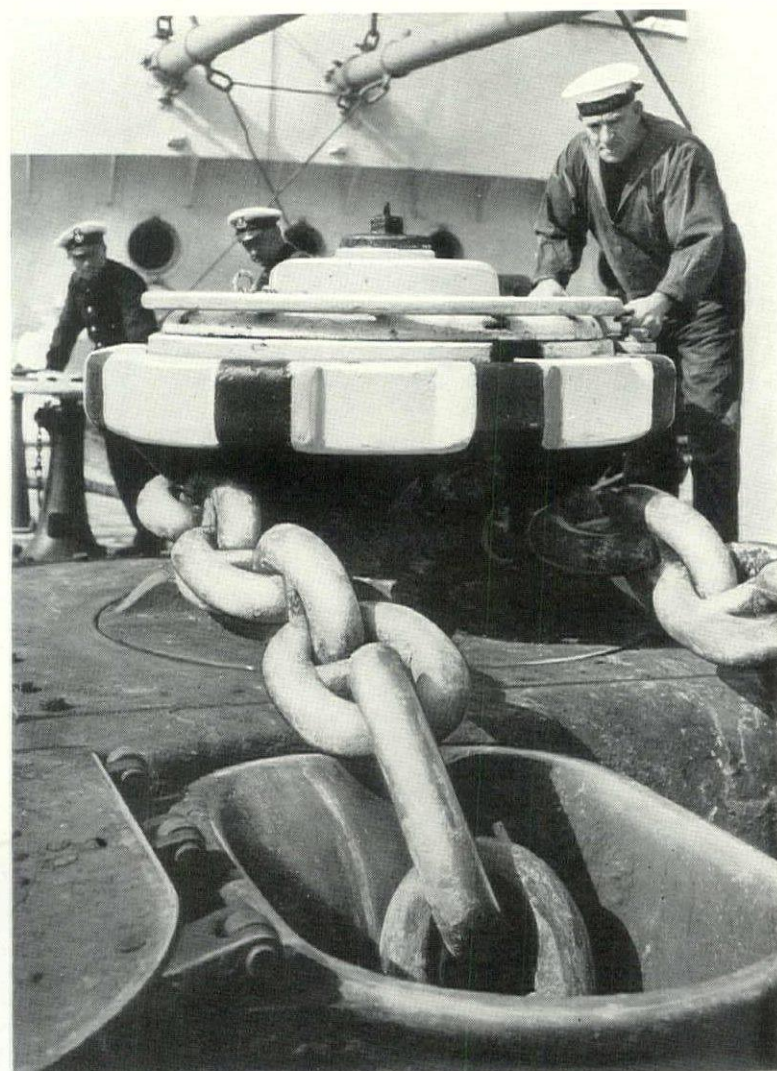


Wireless operators A. F. Porter and R. W. Rankin at the *Aquitania*'s receiving sets. Six wireless engineers and operators man the powerful radios which, directly and by relays, maintain communication between Cunarders and any point in the civilized world.

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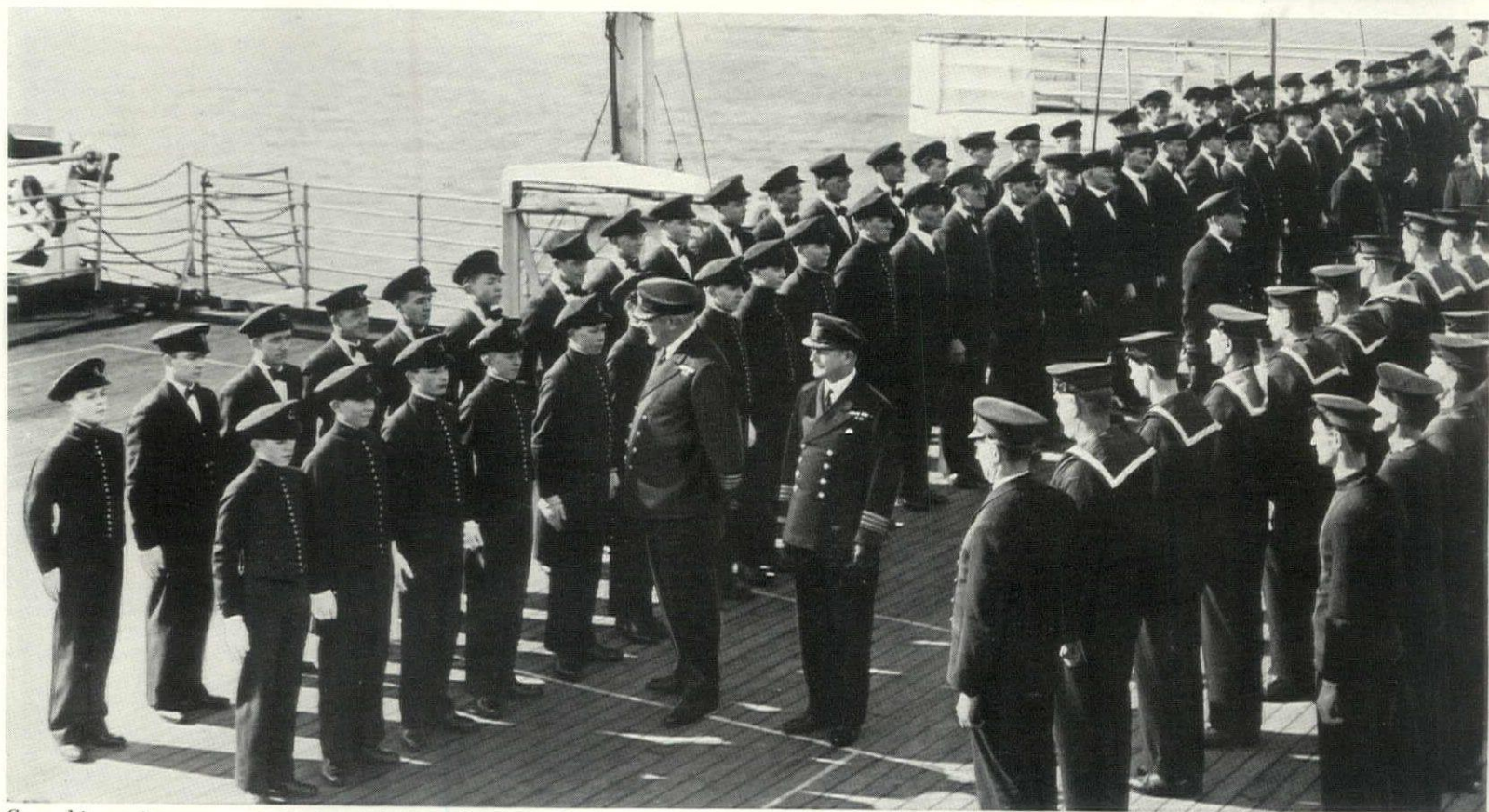
Dropping the anchor. The Chief Officer, boatswain and carpenter await the signal, ready to unscrew the brakes of the flanged 'gypsy' on the windlass that holds the huge chain. There are 165 fathoms (990 feet) of this chain and the 12-ton anchor must be let go instantly upon command in order to take hold before wind and tide might force the ship out of position, called 'taking up a foul berth'.

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MEN *by Captain "Bob" Bartlett*

a climax the famous 'Roosevelt' from which Peary made his historic dash to the Pole . . . I learned more about Cunard.

"I dare say I've seen on half the oceans of the world that red house-flag with the climbing lion. I've judged Cunard seamanship by the severest test I know . . . from the bridge of my own ship when, in a thick fog, I suddenly found myself athwart the bows of a big Cunarder. I've known Cunard officers . . . from the gallant Captain Turner who brought Peary and me back from Europe in the Mauretania, to many of those who navigate Cunard ships today. I know now why our old sailing-masters in Brigus and Halifax used Cunard as an example. They had such officers in mind . . . 'deep-water men' who on all the seven seas stand unexcelled."



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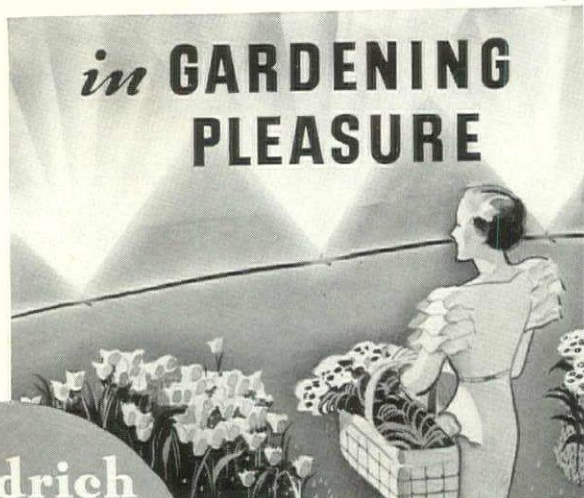
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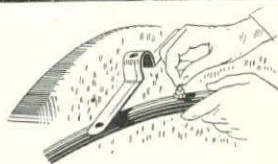
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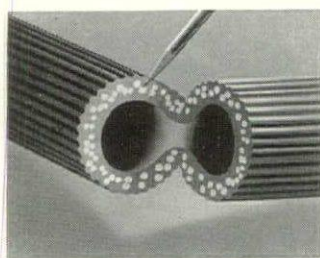
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**Goodrich
Maxecon**
Garden Hose

Speaking of gilded cages

(CONTINUED FROM PAGE 65)

as the Shama thrush, combines beauty, tameness and vocal range. His natural song is equally clear in all registers. Young birds, from four to six months old, can be taught to whistle tunes. Although the full-grown trapped birds never become reconciled to confinement, those taken as nestlings grow up well content with cage life.

The term "tropical" includes North American blackbirds that go in flocks (as cow-, red-winged- and crow-blackbirds and the American orioles); but the South American variety is the cage bird of commerce. He looks like an over-sized Baltimore oriole—jet black and rich yellow in large massed areas, varied with white on the wings. W. H. Hudson's *Adventures Among Troupials* contains interesting references to troupials. Young males can be trained to whistle tunes by means of a flageolet or flute. Combining a fine ear with a retentive memory, they are among the best of songsters. Furthermore, they soon learn to accept food from the hand and, when released from the cage, will fly to and perch upon the person who regularly takes care of them.

NEWCOMER

A newcomer in the world's bird marts, of Mexican origin, the clarino is gaining deserved popularity among bird lovers. He has a blue-gray body, head and back. The wings and tail are slate gray. A narrow band of white encircles dark brown intelligent eyes. The clarino song ranges several octaves, but a unique characteristic consists in the ability to utter two or three notes, one octave or several octaves apart at practically the same instant: both tones are clearly sounded and of equal intensity, giving the effect of harmonics.

Many new types of canary cages of domestic and foreign manufacture have recently appeared on the market. In general, the Czechoslovakian importations are too florid to please a discriminating taste. A new German cage, the "Wagner," made of plated chromium, does not rust or tarnish. It may be had in several styles and sizes. Practical and pleasing to the eye, it can be highly recommended. The American-made type in most general use is the plain brass, oblong cage with the usual drawer pan. One of fair size measures 11½ by 8½ inches at base, and is 13 inches high. Removable glass guards surround the lower third. It contains three rigid perches and a swing perch near the top. Cages for smaller birds, as certain finches, are constructed with closer spaced wires.

It is important to place the cage in a warm, dry place, the ideal temperature being 65 degrees. Beware of drafts, for they are a frequent cause of sickness, even of death. The pan should be strewn with clean, flinty gravel. A cuttle bone is, of course, indispensable. Cups for water and food should be attached in a way to give easy access. The bird bath should be shallow but sufficiently wide not to endanger plumage.

A good summer diet for canaries and linnets consists of plain German rape

seed with a small amount of lettuce or fruit. In the fall, a little canary seed should be added in gradually increasing amounts until the winter ration of ⅔ German rape and ⅓ canary seed is attained. In the spring and during the moulting period (ranging from the end of July to early September) the lighter summer diet is indicated. One should experiment to find the exact amount of seed the bird eats daily, then supply regularly a quantity slightly in excess.

The bullfinch responds to a régime similar to the canary's. As a reward for piping his ditty he may be given a little hemp seed, but care should be taken not to over-feed with hemp or other rich foods.

The goldfinch diet consists of equal parts of maw, rape and canary seeds, with a little hemp. Lettuce, sweet apple or any kind of ripe fruit should be given three times a week.

For the nightingale, a mixture of a tablespoonful of "Holden Mockingbird Food," with an equal quantity (or a little more) of grated raw carrot has proved successful. This may be supplemented by from six to twelve meal worms and any kind of fruit or berry in season.

Birds are as liable to illness from preventable causes as human beings. As stated above, drafts and room temperature are very important factors in the care of birds. Mice, entering the cage at night, literally terrify the birds into a decline.

ILLNESSES

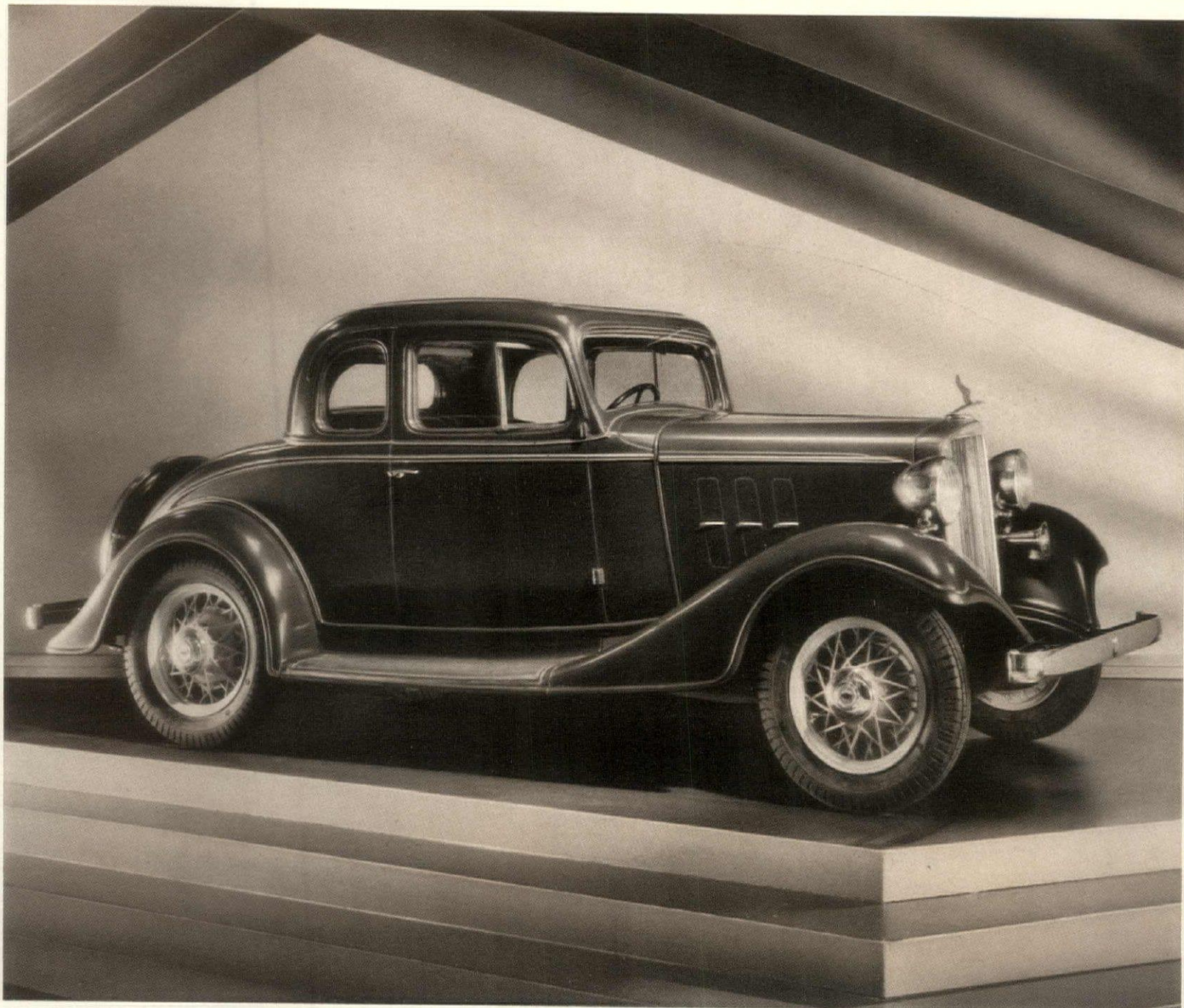
The three main types of illness afflicting cage birds may be summarized as: (1) Diseases due to improper atmospheric conditions—exposure to drafts, bad ventilation of room, cold after bathing, chills during the moulting season; (2) Digestive—feeding of unwholesome, sour or stale food, foul drinking water; (3) Contagious diseases.

Indigestion, pneumonia, asthma, loss of voice, diarrhoea, constipation, inflammation of the liver, epilepsy, cramps, yellow gall and sore feet are the commonest illnesses. For diagnosis and treatment one should refer to the appropriate section in any of the manuals listed below or take the sufferer to a bird doctor.

Parasites can be eliminated by thoroughly dusting the bird with an insect powder which any dealer can supply. At the same time the cage must be given a careful cleaning.

Claws and bills sometimes grow to an excessive length and require clipping. It is safest to have a bird doctor or experienced dealer perform these slight operations.

Canary Breeding and Training, by Charles N. Page, and the same author's *Feathered Pets* have long been favored by bird lovers. A revised edition of George H. Holden's *Canaries and Cage Birds* was published about two years ago. This 134 page brochure, written by a dealer who has had long years of experience, is packed with information—including advice on the breeding of hybrids and hints as to the best methods of training birds to sing and perform tricks.



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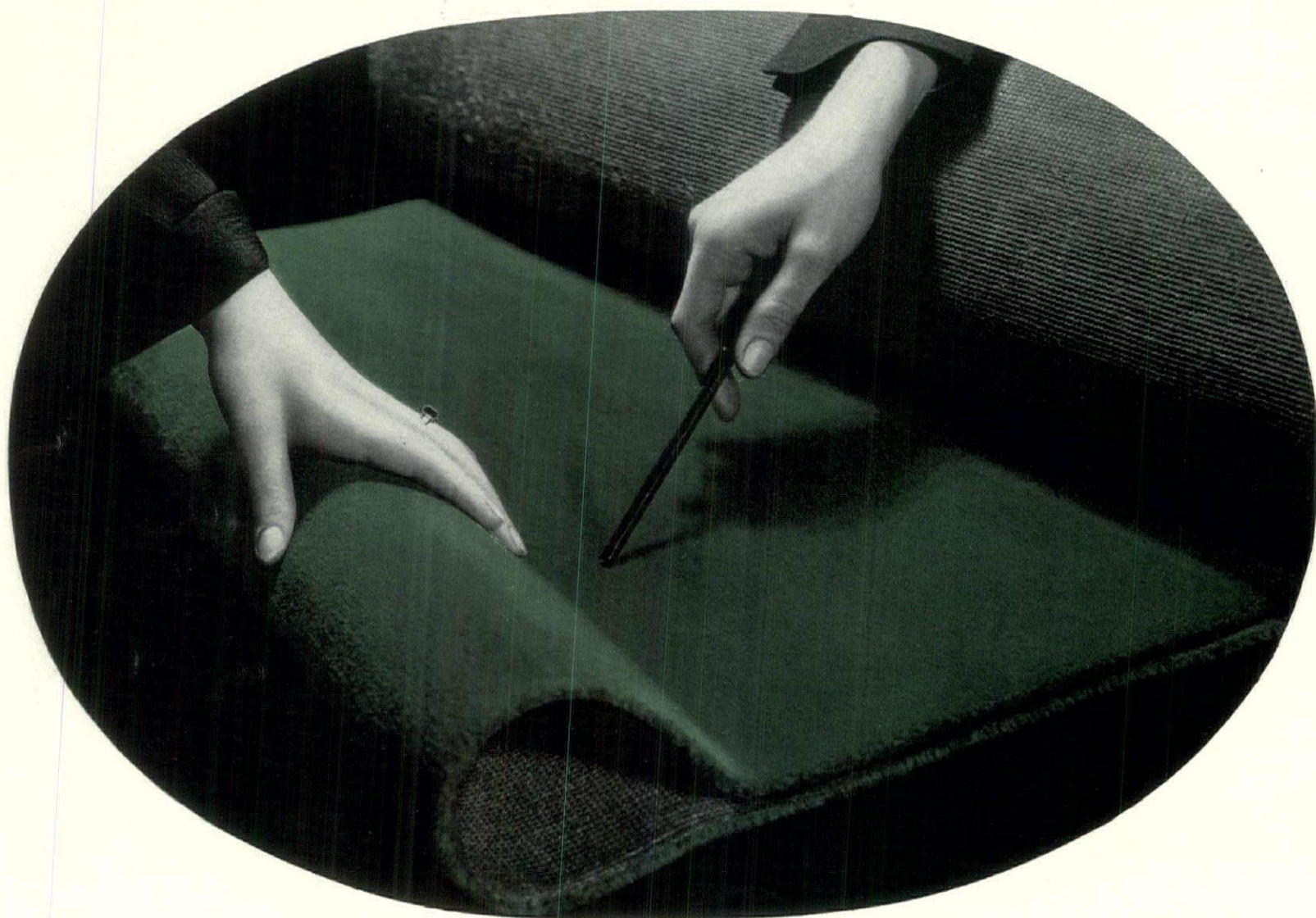
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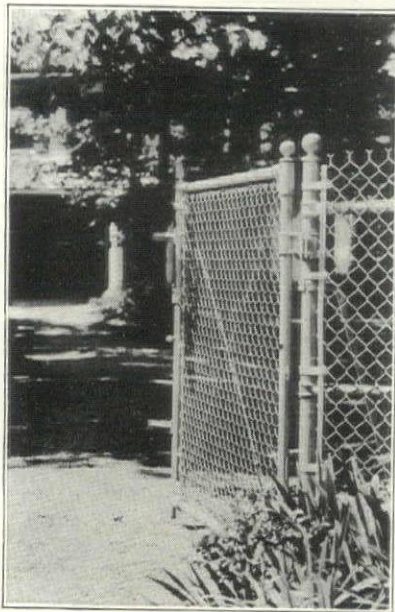
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REGINALD A. MALBY

CHRYSANTHEMUM arcticum is easily grown anywhere in the rock garden, even in shade. Its flowering season begins in late summer and continues profusely until heavy frost cuts it off

The cream of the rock garden Daisies

(CONTINUED FROM PAGE 50)

home and is certainly, in a small way, very ornamental.

With *E. flagellaris*, another small western product, I was also much intrigued, for its mats of grayish foliage sprouting lavender Daisies on five-inch stems almost throughout the summer were most engaging. But the decumbent stems rooted as they ran—and how they ran! After quickly and effectively covering their apportioned ledge they swarmed upward and downward in all directions, heedless of the shrinkings and shriekings of small hill-billies that lay in their path until *Erigeron flagellaris* bid fair to be the only sign of life that appeared in that section of the rock garden. No, this grasping little Fleabane is no plant for exclusive circles. But it is very pretty.

Erigeron mucronatus (*Vittadenia triloba*) is often offered as a good edging plant for borders, but it presents a very personable appearance also in the rock garden where, spraying this way and that over a sunny ledge, it maintains a succession of pale Daisies through the summer. This little plant is not always reliably hardy as it comes from New Zealand and thereabouts, but it is easily raised from seed and the seedlings bloom the first year if they have been started early in a frame or greenhouse. One has hardly begun with *Erigerons* but space is limited and there are many worthy Daisies still to be noted.

There are, for instance, the *Achilleas*, mostly mat-making, with gray aromatic foliage, often nicely cut, the flowers usually white, but occasionally yellow. They are easily grown in well-drained sunny locations, and come readily from seed. To begin alphabetically with them: *A. ageratifolia* (*Anthemis aizoon*) is one of the daintiest and most comely, forming a little rosette of narrow slightly woolly grayish leaves from which arise on five-inch stems pure white flowers with a yellow disc in early June. This is a really choice little plant and deserves a choice position in a sunny cleft where its roots have plenty of well-drained soil to ramble in. *Achillea argentea* is another plant of real beauty, larger and more robust than the last, with masses of narrow, silvered foliage toothed along the margins, and airy

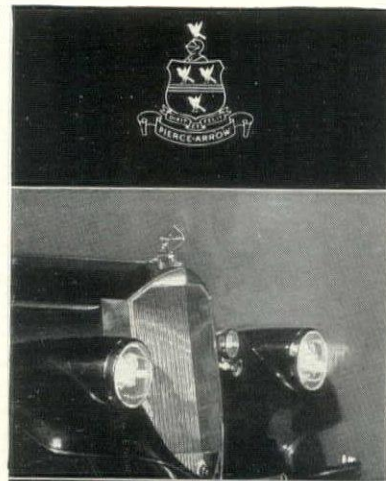
masses of pure white flowers on stems about six inches long. Like all its kind it appreciates, indeed must have, a light soil, sun and thorough drainage if it is to prove stable, but so considered it is long-lived and easy, especially if the soil is well impregnated with lime. All the *Achilleas* like lime.

Somewhat taller is *A. clavennae* with mats of dull silver oval foliage and white flowers in a careless head on stems nine inches high. One might continue indefinitely with good *Achilleas* (as with bad); suffice it to say that worth growing are *A. grisebachii*, from Macedonia, four inches tall and silvered as to foliage, white as to flowers; *A. huteri*, tiny and richly aromatic, a true alpine; *A. kelleri*, with finely divided grayish blue leaves about four inches long and heads of white flowers on nine-inch stems that are effective for a long time; *A. rupestris*, a beautiful Italian species spreading a broad mat of green, aromatic foliage and bearing large white Daisies. *A. umbellata* is much like *A. argentea* but larger throughout. It makes a delightful wall plant. *A. tomentosa* is a yellow-flowered species, not very pretty but popular in nurseries because it is an easy doer.

Close to *Achillea* is *Anthemis*. I will mention here only one, for *Anthemis montana* and *A. cupaniana*, as far as I can find from numerous trials, seem to be the same thing. It is a plant I have always liked to use either at the edge of a dry, sunny border or for a good sized stretch of sunny plain in the rock garden. It makes a deep spreading mat of silver lace foliage, often two or three feet across, from which arise during May large, solitary, creamy Marguerites in great profusion. It is hardy and durable.

At least two *Chrysanthemums* with Daisy-like flowers belong in the rock garden—*C. alpinum* and *C. arcticum*. The first is an alpine and not as easy to grow as one might assume from its family connections. It likes a high place in the rock garden in gritty soil and full sun. There it displays its mass of gray, deeply cut foliage and large, white, gold-eyed Daisies with nice effect in summer. The other is easily grown anywhere in the rock

(Continued on page 76)



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Italian Provincial chairs

(CONTINUED FROM PAGE 69)

some particular color scheme was carried out.

Illustrations of Italian 18th Century furniture accompanied by descriptions can only brush the surface of the subject. Knowing that Chippendale worked in mahogany and that the Italians used walnut and copied Chippendale designs, and that the English did not copy this cabinet-maker's designs in that most lovely of woods, it stands to reason that when one comes across a walnut Chippendale chair it is most probably Italian. Actual examination of the pieces themselves will bring out other small differences of construction technique in execution and finish which the scope of a synopsis of a period cannot hope to accomplish. In general, a knowledge of the English and French 18th Century furniture is the basis for the study of Italian 18th Century furniture, for it is only by knowing the peculiarities of the originals that the foreign and temperamental copies can be recognized in their exceptions to the established rule.

The five chairs shown on page 49 are typical examples of the idiosync-

crasies of this period. His interpretation of the familiar French arrow motif colored by his own imagination and by Classic mythology, the designer of the Directoire armchair has added to it a bow and crescent moon—symbols of Diana, the huntress.

The semi-circular Louis XVI chair was intended to occupy a corner of a room. The upholstery, apricot satin, brings out the apricot notes which combined with dark green accent the pale gray, painted frame.

The shell-back chair is such an unusual design that it was probably made for a special occasion or for use in a particular room decorated in a nautical vein.

In the Directoire straight chair, painted olive green and yellow on a white ground, is a strong resemblance to the French Provincial furniture of the 18th Century. The Italian designer has used a fig leaf and serpent motif suggestive of the Garden of Eden, for the back.

The Louis XIV chair is of Venetian origin and is, in consequence, richly decorated with crimson and pink flowers on gilt.



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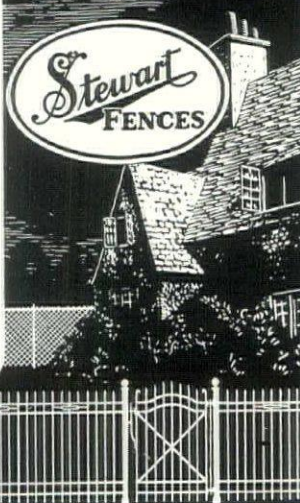
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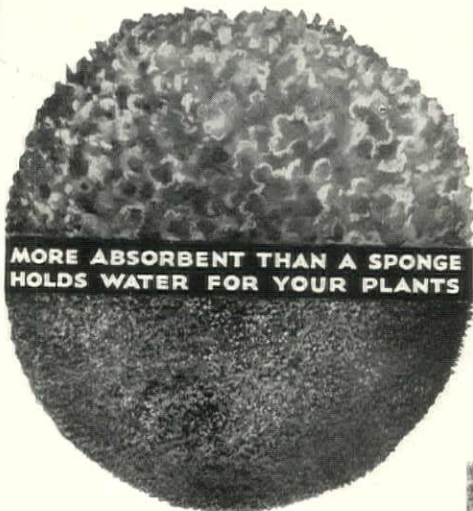
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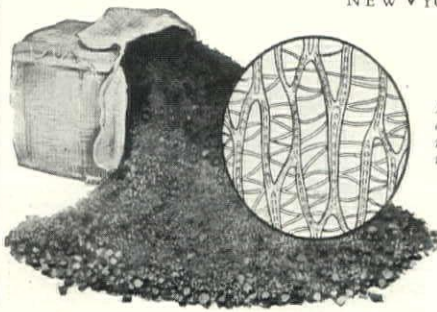
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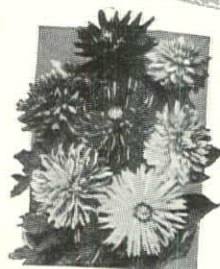
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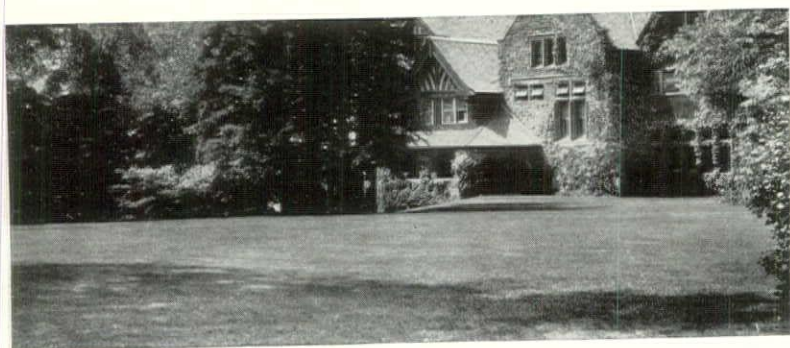
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The cream of the rock garden Daisies

(CONTINUED FROM PAGE 73)

garden, even in partial shade, or it may be given the front place in a well-drained garden border. It forms a nice bushy plant at least a foot high, its thickish leaves highly aromatic and of attractive shape. It begins to flower in late summer and continues until frost.

Asters that might from the point of view of suitable height be introduced into the rock garden family are many. But they should be chosen with care, for many of them spread dangerously from the root and prove but weeds among the elect. *Aster alpinus*, however, has no defects. It is a beautiful plant and easily grown, adding in its numerous varieties and forms many lovely spreads of soft color to the June display. The flowers are large with a conspicuous golden eye, the plant low and thrifty. A sunny situation suits them and a soil free and not too rich. Lime chips intermingled with it seem to keep them in good shape. Numerous kinds are offered by nurseries and seed houses—*albus*, *Dark Beauty*, *himalaicus*, with lilac flowers and a gracefully free habit of flowering, *rubra*, *Goliath* and *Gari-baldi* are all good. Once in two years the plants should be taken up, pulled to pieces and the sections replanted.

Other desirable Asters for the rock garden are *A. thompsoni nanus*, that used to be offered in American catalogs but which I cannot now find; *A. acris nanus*, making a tight wad of narrow dark foliage and bearing

many starry lilac flowers in the late summer and autumn; our own highly attractive *Bristle Aster*, *A. linariifolius*, that makes a fine show in September when stationed next to a mass of the common pink Heather, *Caluna vulgaris*. These are good for a high exposed situation in rather acid soil. This year I have a newcomer, *Aster Pliades*, described as having dainty foliage, a branching habit and as coming late to its blossoming. How it will comport itself I do not know yet.

Arnica montana is a gay and showy plant of dwarf proportions (one foot in height) that hoists brilliant golden Daisies above a rosette of longish, soft, somewhat crumpled leaves. It is a common plant of the Alpine ranges of Europe, especially those of granite formation, but it is not easy in cultivation. Far less handsome is *A. foliosa* of our West, and far more accommodating—too accommodating, it proved here, spreading unexpectedly and untidily from the root until it had to be peremptorily put an end to. *A. montana* is the beauty of this race and will give you some deliciously bad moments in getting it established.

Easier gold is to be had of *Doronicum*. Even the taller sorts, such as *D. caucasicum* and *D. plantaginifolium*, that grow eighteen inches tall and more, have the right rock garden look where there is space for them. But the real gem is a little one that blossoms very early and which with me

(Continued on page 77)

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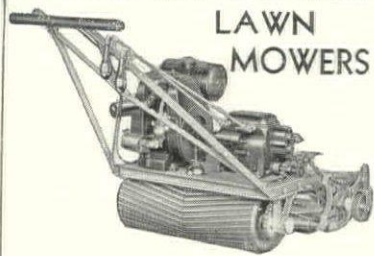
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The cream of the rock garden Daisies

(CONTINUED FROM PAGE 76)

is seldom more than eight or ten inches tall. It came to me as *D. clusii*, but Johnson (*Gardener's Dictionary*) calls it *D. glaciale*, and Dr. Bailey (*Hortus*) says it is sometimes known as *Arnica clusii*. Both these authorities, however, disagree with the little plant as I have it. Dr. Bailey gives it much greater height and Johnson says it flowers in July. Whatever it may be it is a genuine find, early flowering, bright, dwarf and compact, hardy, a first-class little plant for a low place in the rock garden and one that lasts a long time in good condition. It is said to be from Switzerland but Correvon does not mention it.

Another good Composite for the rock garden is *Inula ensifolia*, not often seen but an attractive relative of the great Elecampane. It has the advantage of blossoming in summer when bloom in the rock garden is dim, its masses of densely leafy stems six to nine inches tall crowned by bright yellow flowers making a pleasant display in any sunny place, in any fairly good soil. On my list for trial this year from seed is another *Inula*, smaller by half than the last. *Inula acaulis* is described as "a quaint wee plant with huge golden flowers nestling in the leafy tufts, the whole about two inches high."

Two minute Daisies I like always to have about the rock garden in considered situations where their minuteness will show to advantage and not be put out of countenance by some bumpkin neighbor. The first is *Bellium*

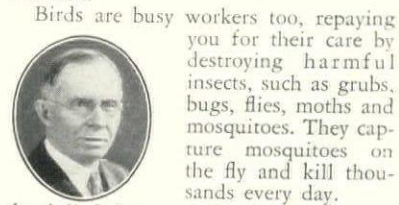
minutum (*B. rotundifolium*) from rocky places in Greece. It makes a flat close mat of microscopic leaves starred all over with tiny Daisies, white on the upper and lavender on the under sides, through most of the summer and autumn. It is nice for an exclusive crevice in sun. The other is *Bellis rotundifolia caerulea*, a long name for a wee beauty. It must have a sheltered and warm situation in full sun and sometimes the parent stock will be wiped out during unusually severe weather, but the little plant takes care of this possibility by self-sowing rather freely where it is made happy. Its close mat of leaves is soft and downy and the little pale blue Marguerites are held up perkily on one-inch stems.

Coreopsis rosea, a native, may appeal to those who are trying for summer color in their rock gardens. And who is not? It will grow anywhere, though it is reported to prefer acidity and bogs. It is a spreader but if you can give it space its thickets of fine stems clothed with narrow leaves, carrying narrow-rayed pink Daisies in great profusion, will light a corner in a modest way.

This is a most imperfect report on worth-while Daisies for the rock garden, but enough has been said to show that there are such and that they have real value. I shall be glad to point the way to acquire either seeds or plants of any of those mentioned if a stamped and addressed envelope is sent me in care of House and Garden.

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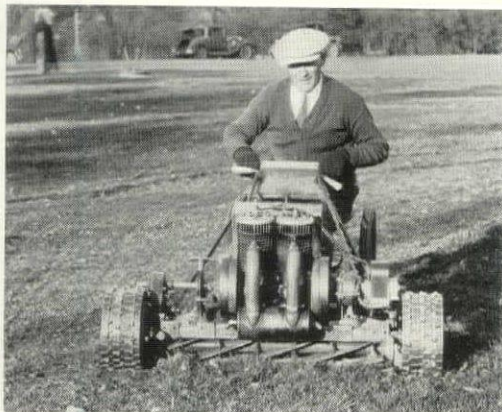
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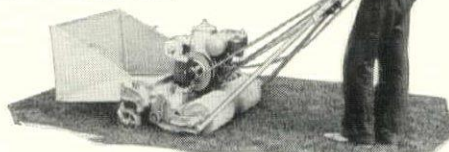
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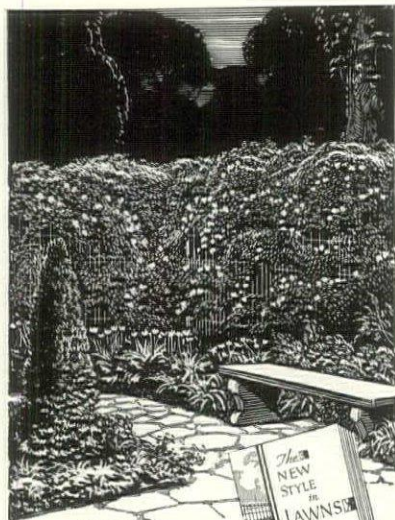
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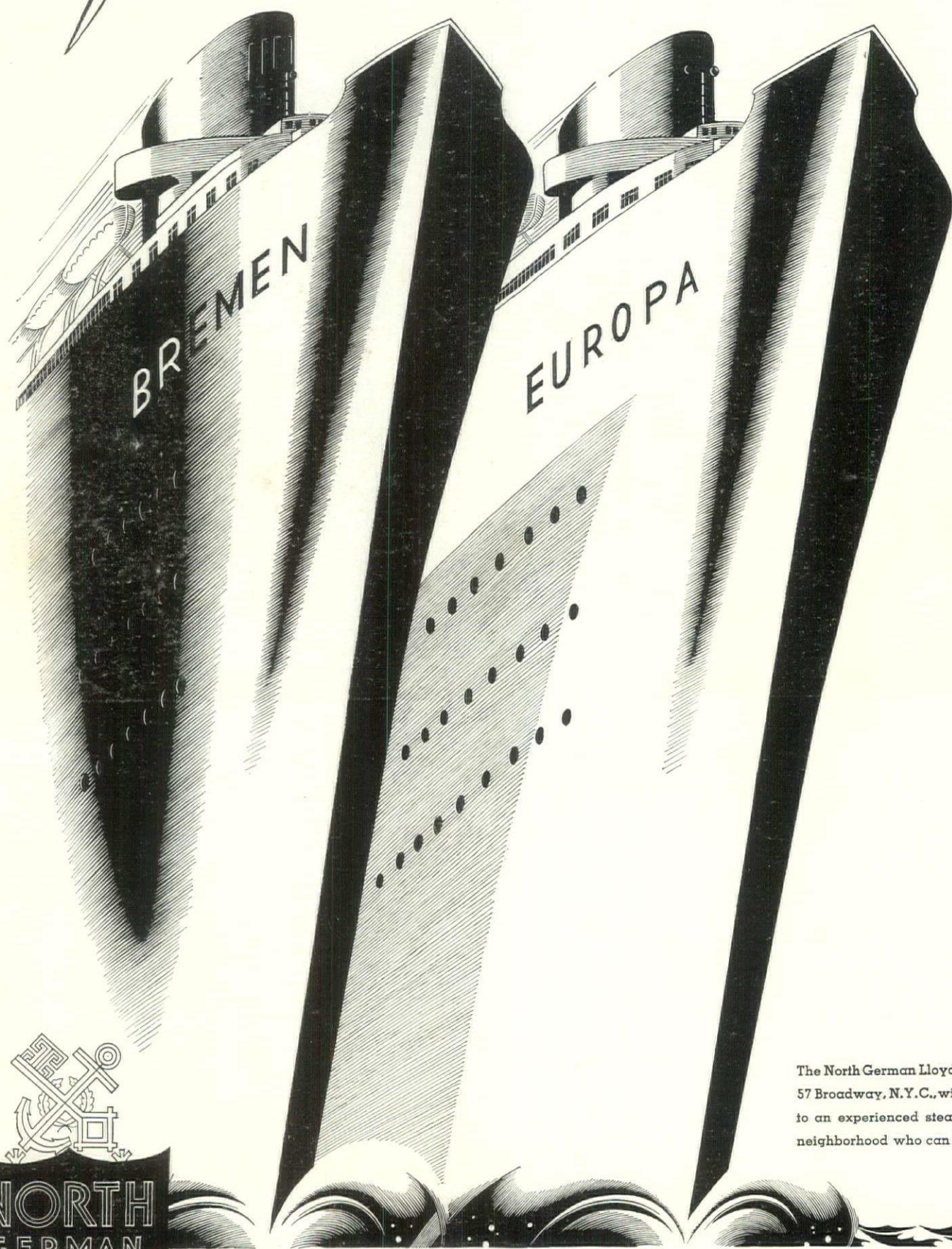
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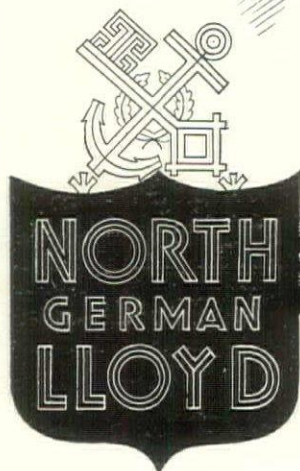
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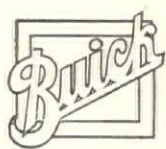
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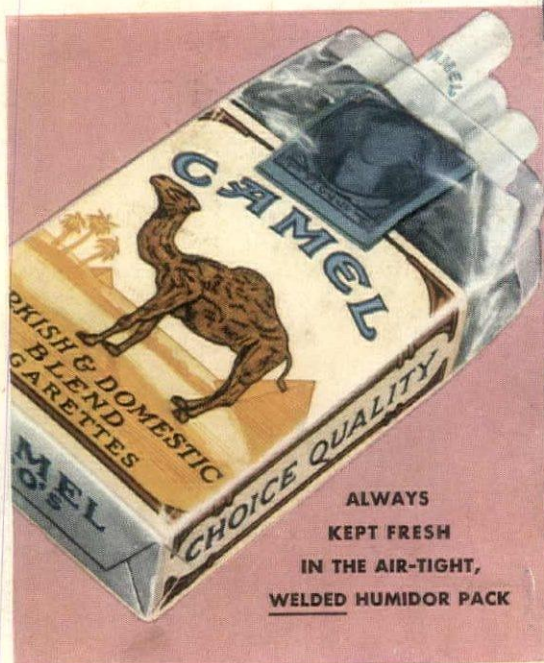
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